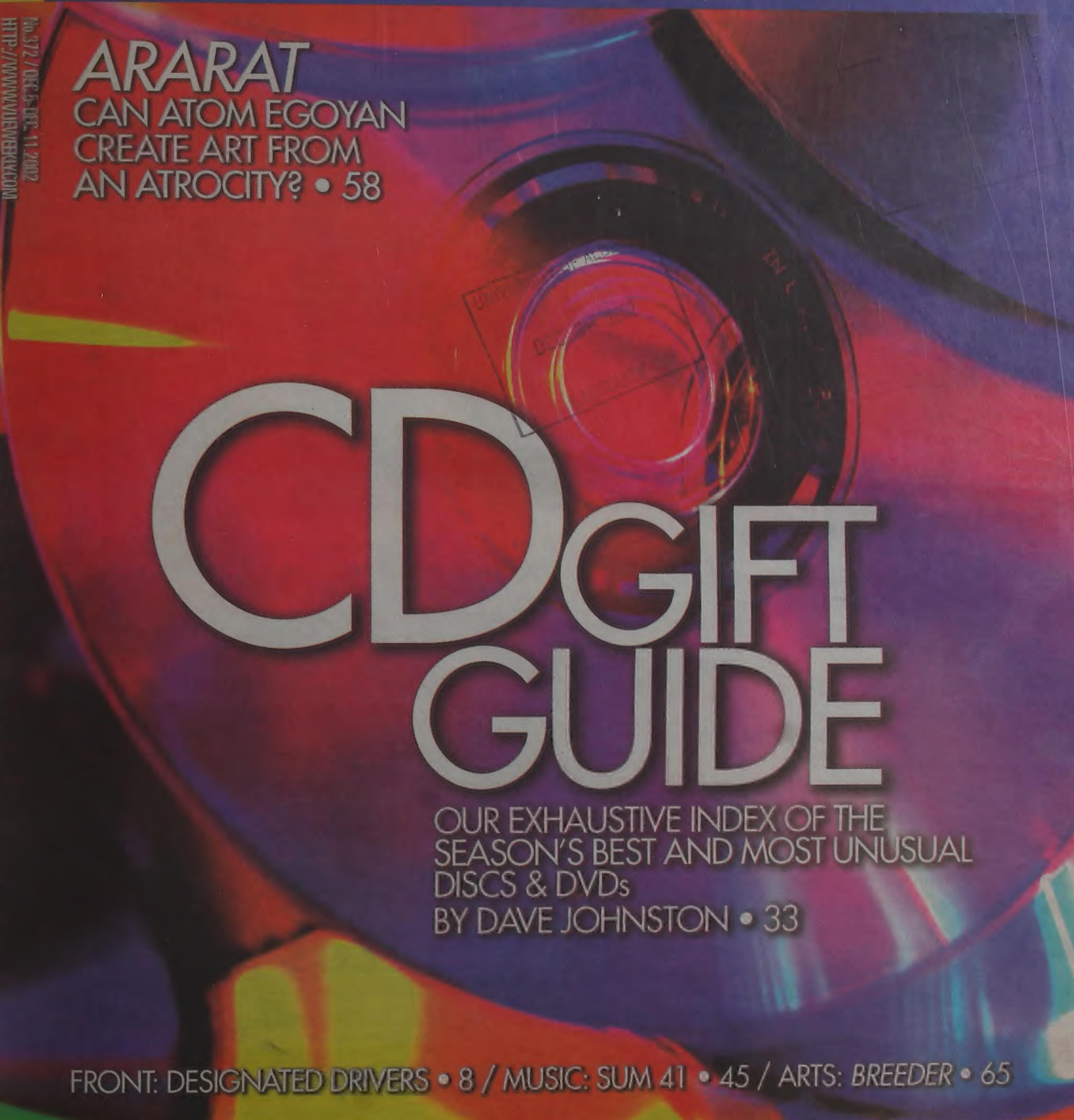


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## VUEWEEKLY

No. 372 / DEC. 5-DEC. 11, 2002  
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CAN ATOM EGOYAN  
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# CD GIFT GUIDE

OUR EXHAUSTIVE INDEX OF THE  
SEASON'S BEST AND MOST UNUSUAL  
DISCS & DVDs  
BY DAVE JOHNSTON • 33

FRONT: DESIGNATED DRIVERS • 8 / MUSIC: SUM 41 • 45 / ARTS: BREEDER • 65

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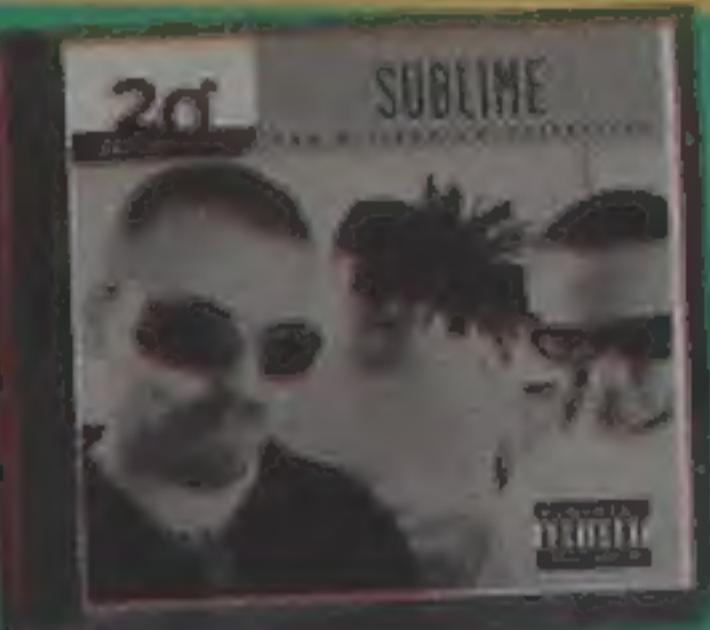
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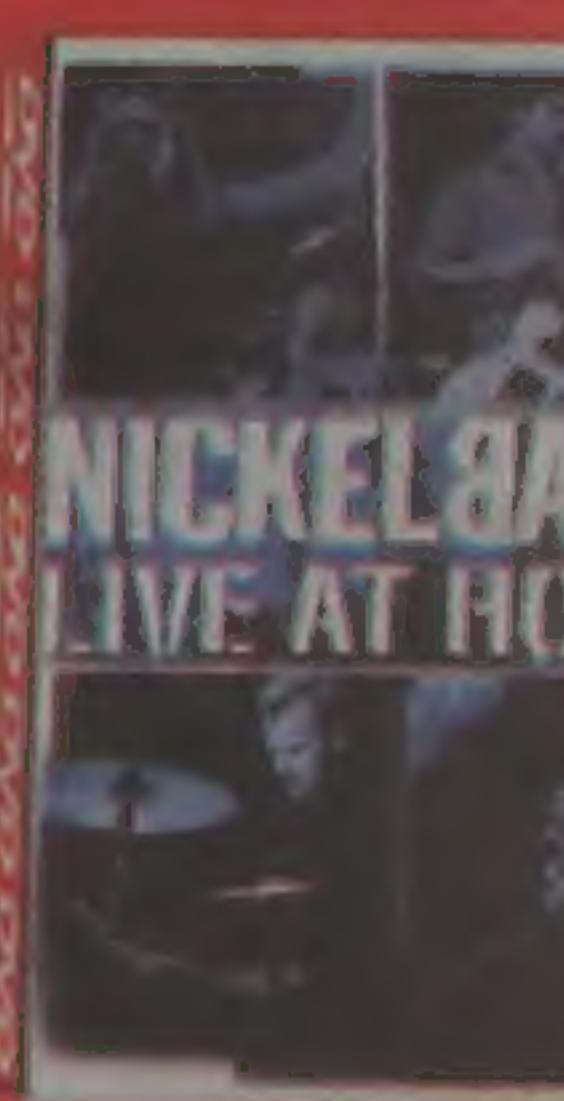
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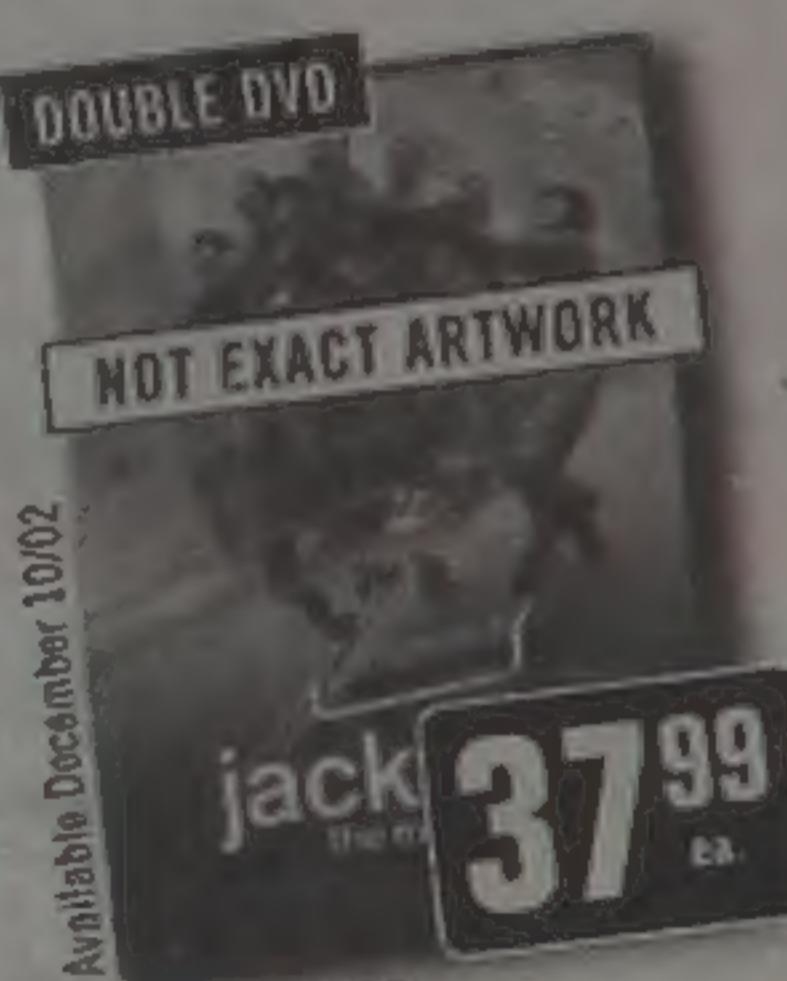
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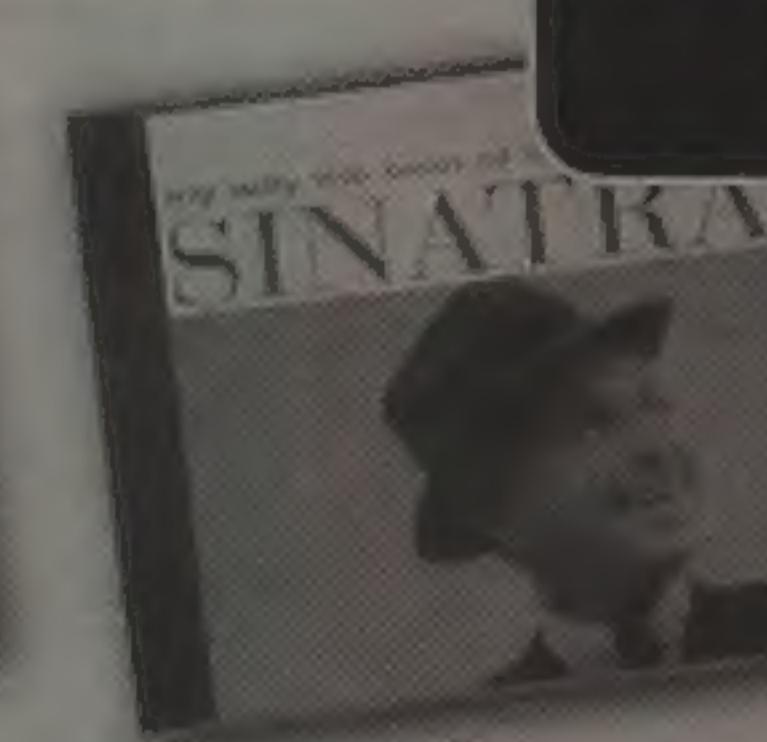
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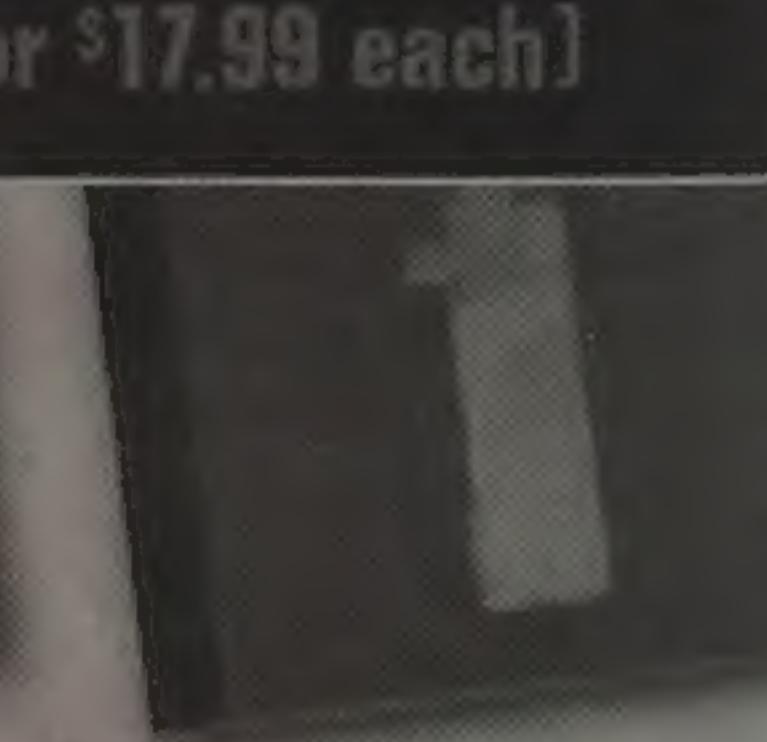
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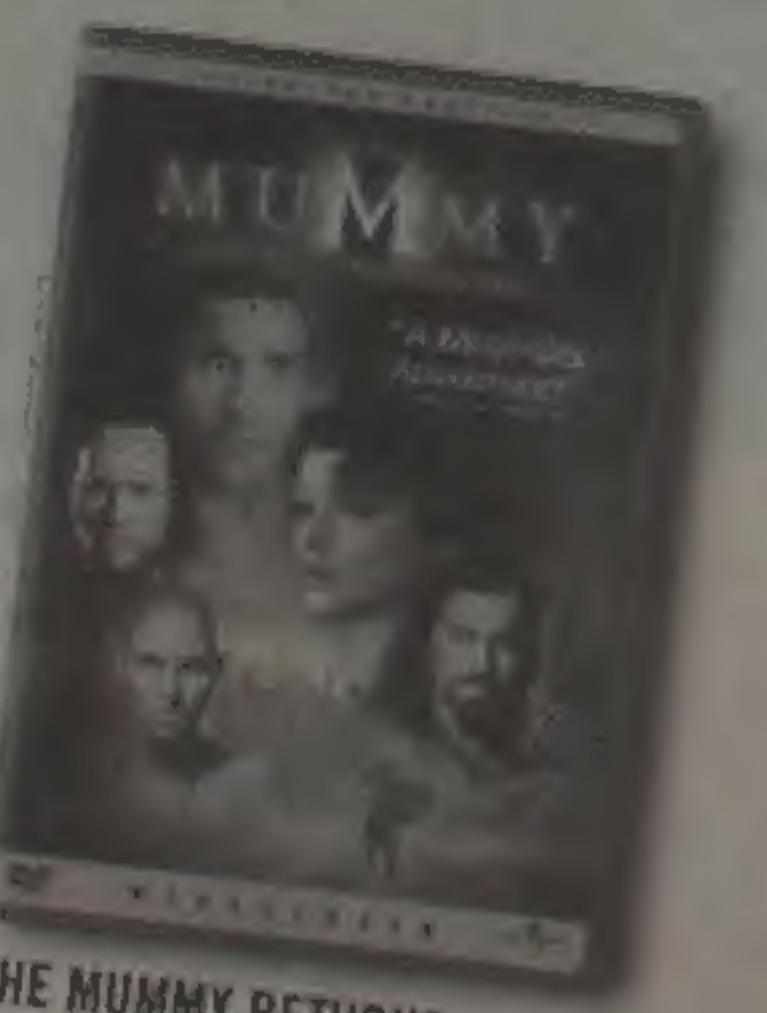
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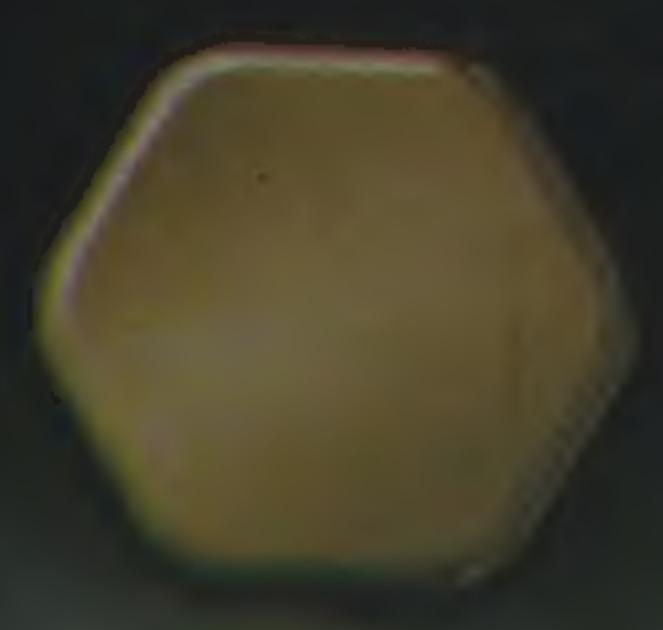
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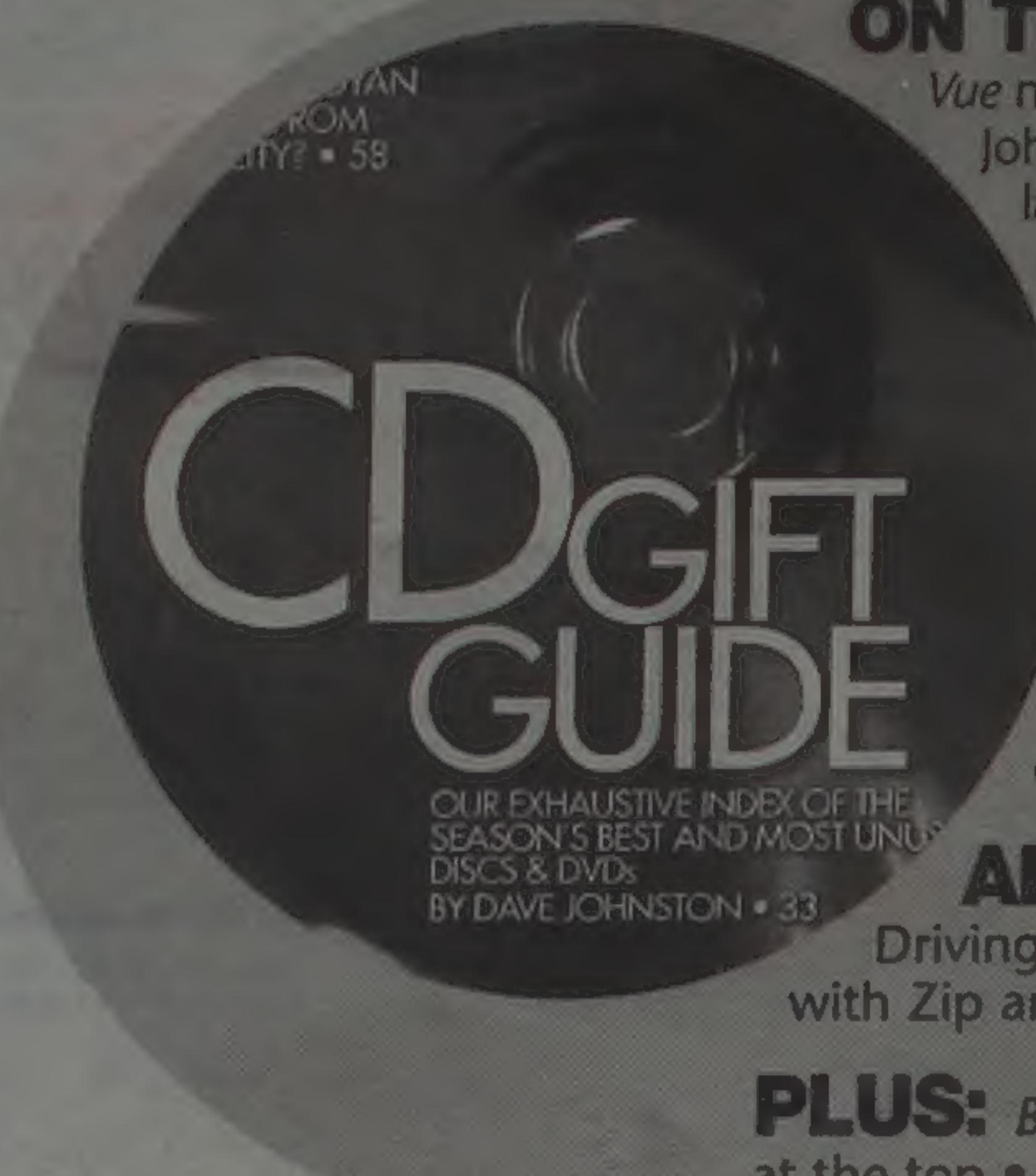
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# VUEfinder



## ON THE COVER:

Vue music editor Dave Johnston has spent the last several weeks listening to the season's biggest CD and DVD releases. He's deaf now, but he was willing to make the sacrifice for the sake of our exhaustive CD Gift Guide • 33

## ALSO:

Driving home drunks with Zip and Earl • 8

**PLUS:** *Breeder*: womb at the top • 65

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# your VUE

## A vote for Clinton

I just wanted to say that I think you're a great newspaper. I was really glad to pick up the November 21 issue and see that you had covered George Clinton ["The Clinton administration"] because once again it proves that all other papers in Edmonton suck. I couldn't make it to the gig so it was nice to get a little taste of it anyway.

I mean, yeah, the *Journal* did some weak spread with a "supplied" photo (which means they just ripped off the poster for the gig or something) and quotes from some old interview (which they didn't even cite) but no other paper actually had someone go out and talk with the man. *Exclaim!* didn't even mention that P-Funk had any Canadian tour dates, but that's because they didn't mention P-Funk at all! Who is this girl you have working for you?

Was the story her idea or yours? If it was hers, then kudos to her for being smart and on top of shit, and if it was the paper's, then once again you rock. *SEE* didn't even cover the show—I mean, yeah, he's not Corby Lund or some other gay local alt-rock dork, and yeah, he's over 60, but the man fucking changed music forever and this was the first time he's come to Alberta with P-Funk!

So I just wanted to let you know that the girl who interviewed him did a real good job. I mean, jeez, she found out for all of us that he doesn't wear underwear (or "drawers," as I guess he called them). I'm no writer, but it's good writing that makes a good magazine and the George Clinton article was more well-written than the shit in the *Journal*. So I'm going to write to *SEE* too and tell them how lame they are for missing out on shit



George of the (media) jungle: Vue's Julianne Wilding swaps hair-care tips with George Clinton

that proves you've got your thumbs in all the pies.

Also, I like the font you use in the paper. —JEFFREY PETERS (VIA E-MAIL)

[Thanks for the compliments. For the record, the article was the work of our style writer, Julianne Wilding, and the photos of Clinton were taken by Curtis Ross. And Julianne and Curtis are both definitely smart and on top of shit. —Ed.]

Vue Weekly welcomes reader response, both positive and negative. Send your opinion by mail (Vue Weekly, 10303-108 Street, Edmonton, AB, T5J 1L7), by fax ((780) 426-2889) or by e-mail (letters@vue.ab.ca). Preference is given to feedback about articles in Vue Weekly; we reserve the right to edit letters for length and clarity. Please include a daytime telephone number.

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## Issue Number 372

December 5-11, 2002

available at over 1,400 locations

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24,000 copies verified

Distribution  
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Vue Weekly is available free of charge at well over 1,400 locations throughout Edmonton. We are funded solely through the support of our advertisers. Vue Weekly is a division of 783783 Alberta Ltd. and is published every Thursday.

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# Who's gonna drive you home tonight?

If you call the Driving Alternative, you might get Zip Szatkowski as a chauffeur

BY TERRY PARKER

It's 2:20 a.m. Zip Szatkowski and Earl Busch just got a call to Cowboys, the warehouse-sized liquor emporium on the city's western limits. Bad news. It's notorious for no-shows, especially at this time of the morning. "Legs" by ZZ Top rumbles from the FM dial and it's westward ho.

We arrive in about 15 minutes and roll the Caddy slow through the parking lot, past the fratboys barfing in the bushes, past the bumbling, bare-armed girls. We pull in beside a gaggle of highly lubricated young patrons near an Impala. Earl radios Ginger to say we've arrived and starts filling out forms. Zip exits the Caddy, summons a smile and thrusts out his hand for shaking. One guy hands him the car keys and gives him a pat on the back. Five giddy patrons get in the Impala. One gets out. Gets back in. Another gets out. Cellphone talk. Gets back in. Two change places. Zip, looking like the cool uncle, stands patiently at the driver's door. Finally, all arms and legs are safely inside and Zip heads north to Castledowns with Earl following close behind in the Cadillac. About 20 minutes later, Zip pulls into a driveway. The crew gives him \$31 cash and Zip jumps back in the Caddy. David Lee Roth belts out "Ice Cream Man." Zip shakes his head and lights a king-size smoke. "I always try to figure out the relationships, like who's with who," he says, laughing. "Ah, they were good kids. Just laughing and having a good time."

## A Nose for booze

When automobiles started replacing horse-drawn carriages more than 100 years ago, it didn't take long for car owners to start hiring them out to ferry the affluent from place to place. Soon after, clever entrepreneurs started buying cars, hiring

drivers and creating fleets for hire. Taxi companies flourished. Today, many people have their own cars, especially in sprawling Edmonton. Sometimes people drive to bars and get drunk. Then they must choose between a risky and illegal drive home or taking a cab and retrieving their vehicle the next day. Or they

## feature

can call the agency Zip and Earl work for, the Driving Alternative, one of two city drive-home companies which operate year-round. The other is Keys Please, which, up until this summer, ran with volunteers and client donations. A third drive-home service, Operation Red Nose, is active only on weekends in the month of December and relies on volunteer drivers and donations.

The Driving Alternative, launched in Calgary five years ago, has six franchises, including three in Alberta. Edmonton's general manager—and the voice drivers hear over

for expenses like gas and upkeep.

We play a game at around 3 a.m. to test their knowledge of bar locations. The two middle-aged men prove impossible to stump. They know every bar, including some obscure neighbourhood pubs. Their knowledge extends to every Tim Hortons in the city.

## Frankly, my dear, I do give a damn

Earl's only been doing this since June and Zip since August, but already Zip has driven everything from \$130,000 Jaguars to rusting jalopies. They like to survey the lot when they get to the bar and guess which vehicle Zip will be driving. Gay, straight, couples, singles, students, men, women and groups—there are no typical calls. "We feel good at the end of the night, getting all these people home," says Zip, with his Clark Gable mustache and a framed 8x10 of his former love tucked into the pocket behind the driver's seat. She died about a year ago. "I think most of the time, we



the dispatch radio—is Ginger Greenwood. During busy seasons, like in December, she can put 20 cars on the road to handle more than 100 calls per night on weekends. Fares, usually about \$5 more than a cab ride, are determined by kilometres travelled. Drivers remit one-third of their revenue to Ginger. Escort drivers, like Zip, keep 60 per cent of the remainder plus tips; chasers, like Earl, take 40 per cent. Zip also pays

have a lot of fun," he says. "I like people. I guess you have to like people. A big part of this is social interaction."

He and Earl have driven home rich executives, bar bands and students. Zip remembers one night when they had to take the husband in one car and the wife in the other because of a heated argument. "I should have charged the guy extra for counselling," says Zip. Earl tells of the time before Zip joined the

If you get caught in the dragnet and your breathalyzer sample registers over .08 per cent blood alcohol level, you are arrested, your license is taken away, you get a 21-day temporary license and then you automatically lose your regular license for 90 days thereafter. That's before you go to court. If you're found guilty on a first offence, you lose your license for a year and can get fined up to \$1,000. "That's the cheap part," says Novak. "For the next five years, you pay double or triple on your insurance." Last December, Edmonton police laid 51 impaired driving charges and handed out 104 24-hour driving suspensions. That happens when you blow near .08 and police believe you're borderline impaired.

Aside from taxis and the Driving Alternative, holiday revelers can call Keys Please, a company started by Jim Lachance seven years ago after his nephew was killed by a drunk driver. Drivers charge a flat \$15 fare to get you and your car home anywhere in Edmonton. Extra fees are applied for trips outside the city. Operation Red Nose, a service started in Quebec City in 1984, runs only on December weekends in Edmonton. Volunteer drivers get you and your car home for free or a voluntary donation. According to Judy Dube, chair of this year's campaign, most people donate between \$20 to \$25. —TERRY PARKER

## The check stops here

It's been 81 years since Canada first made impaired driving a Criminal Code offence and, it seems, people are finally starting to get the message. According to the Canadian Centre for Justice Statistics, the number of people charged with drinking and driving has been steadily decreasing every year for the past 15. In 1998, the last year for available statistics, 70,587 people were charged with impaired driving, down four per cent from 1997. Of those charges, 77 per cent resulted in convictions. Also in 1998, 103 people were charged with impaired driving causing death, the lowest total since 1989.

But that won't stop Edmonton's finest from spreading out with an army of checkstop officers during the holiday season. "This Christmas, they've made a commitment to put more officers out specifically looking for impaired drivers," says Edmonton police constable Greg Novak. "It's the only time of the year where you go over to someone's place and have a little festive spirit. It's so easy to get caught up in the moment. You don't want to be rude and you think it's a small drink, no problem. Then you go to a bunch of different places."

## Numbers to call:

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**The Driving Alternative: 408-8888**

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company when he and another partner made \$200 on one call that included stops at a few bars, a pizza joint and a strip club at the client's request before taking him home. The man, incredibly, kept offering to buy the guys drinks. They declined and had coffee instead.

We get to Dante's nightclub, back in the west end, and a couple are on their way to Devon. The young man is a car salesman and can't afford to lose his license. He has the Driving Alternative number programmed into his cellphone. "It's not worth it. It's really not," he says about drinking and driving as we head south in his SUV. "You never know when they'll stop you." The 31-kilometre trip costs him \$48. He thanks Zip, gives him a generous tip and we drive back north. The coffee's on Zip as we pull into Tim's.

## Weighing Anchor

From there, we drive from bars to suburban homes, bars to apartments, bars to condos, bars to hotels. There's only one no-show all night, early on at the Crown and Anchor in Castledowns. When Zip couldn't find the client inside the bar, Ginger called the man's cell number. He answered, said he got tired of waiting and drove himself home. The two men sigh and watch as an older man in a trenchcoat stumbles from the bar and heads to his car, keys in hand. He goes to the wrong vehicle first then turns to another. "That guy," Earl notes, "shouldn't be driving."

Night traffic swells and then slowly diminishes to a trickle as the crescent moon smiles wide to the east on our final call to Sherwood Park at 4 a.m. One by one, drivers clear their last calls and bid adieu to their colleagues over the radio. Jokes and animal sounds come back as replies. "Goodnight Cadillac man," says one young woman. Zip congratulates one driver for a lucrative night. "When I get tired, I just think of you, Zip, and it keeps me going," the man replies, sarcastically.

Zip pauses, smiles then clicks on the radio again. "You should stick to the coffee," he says. ♦

your guide  
to what's  
really  
going on

# VUE NEWS

## SPACE

### If they can put an ad on the moon...

OTTAWA—The European Space Agency, with its Canadian counterpart in tow, is taking public relations and marketing to dizzying new heights.

The ESA, which runs the international space station along with NASA and partners in Canada, Russia and Japan, is paying the bulk of a \$1.4 million deal with Belgium-based Ogilvy Brand Relations "to help it develop a branding and communications strategy for the international space station" and "raise commercial demand for use of the European assets on the international space station." In other words, the ESA wants to stimulate public interest in the space station and then start doing everything from shuttling in wealthy tourists to letting companies pay to do zero-gravity research. Oh, it also wants to sell ad space in space. "The big remaining issue is to develop confidence in the commercial benefits of space-based R&D," Nicole Gignac of the Canadian Space Agency said to the *Ottawa Citizen*. "This is linked to the branding of the ISS, especially in Europe, because the ISS is frankly unknown [there]."

The space station, according to the ESA website, is "a unique platform for marketing, sponsorship and other less conventional space activities. And yet, outside the aerospace community, many companies are still unaware of this potential." But with Ogilvy's "unique branding and marketing skills, combined with its keen understanding of the unusual challenges of space-based marketing and an outstanding international network," ESA head of commercialization Maurizio Belingheri says the agency will now be able to reach its "target audience" in all member states.

And you thought the space race was over. —DAN RUBINSTEIN

## EDUCATION

### U of A department to fold

EDMONTON—Amidst all the talk coming out of the University of Alberta on the lengths it plans to go to provide students with a diverse, high-quality "elite" education, one department now knows where it stands in this vision: as of June 2003, the Department of Comparative Literature, Religion and Film Studies will be no more.

Although he could not be reached for comment as of press time, Dean of Arts Daniel Woolf told the U of A Express-News service that the dismantling was not a budget issue, and that "there will be no layoffs of staff and all contractual obligations with students currently in these programs will be honoured."

Woolf went on to explain that the



decision was made because the department is "no longer a viable administrative unit, and each of these disciplines will be better served if they are reorganized in some way."

Although it is unclear how the department will be restructured or what will happen to the programs within the department, a tentative game plan has been posted on the Faculty of Arts website. Religious studies scholars will likely transfer to the department of History and Classics, Comparative Literature scholars will probably be transferred into either the department of Modern Languages and Cultural Studies or the department of English, and those working in Film Studies will either be assimilated into English, Art and Design, or "some other department in the Faculty of Arts."

Thus far, the only program that will be discontinued completely will be the undergraduate degree in Comparative Literature. So if you've got a bachelor of Comp Lit from the U of A, consider it a collector's item—heck, you might even be able to sell it on eBay. —CHRIS BOUTET

## ENVIRONMENT

### Global warming a fact, says Calgary study

CALGARY—Pay attention all you doubters out there: scientists have used data collected from the snowcap of Canada's highest peak to reveal that global warming is real and getting worse. Gerald Holdsworth, a glaciologist at the University of Calgary, is one of the three researchers behind the new study, which was published in last week's edition of *Nature*.

"The evidence is just staring us in the face now," Holdsworth told *Vue* over the phone from Calgary. "We've clinched the theory that warming, at least in this region—and it can probably be extrapolated across the northern hemisphere—is due to carbon dioxide. We have to do something about it."

Evidence collected from a core

sample of Mount Logan's snow reveals that higher temperatures created increasingly larger amounts of snowfall after 1850, which is roughly the same time the Industrial Revolution got underway in the west. The researchers have also measured an increase in the CO<sub>2</sub> emissions in the core itself, starting around 1850.

What makes this study unique is that the researchers measured a rise in atmospheric temperatures, which corroborates the idea that the atmosphere is being heated by the greenhouse effect. Additional studies are being planned for other mountaintops around the world, including one currently underway in the Himalayas.

But even in light of the increasing effects of global warming, Holdsworth is aware that some people will refuse to accept the implications of the study, especially within the context of a highly politicized debate over the Kyoto accord. In fact, he's already received nasty e-mails after a story about the study was published in the *Calgary Herald*. "Whenever they see something—in this case, a dramatic headline like 'Humans alter climate'—they reject it outright," Holdsworth says. "They don't have the study and they don't read the literature."

Holdsworth feels that the controversy over global warming can be likened to the debate that has surrounded evolution. In science there are no absolute truths, just theories supported by evidence. Despite the fact that both global warming and evolution are supported by a mountain of evidence, a small dissenting minority persists. "There is always someone who just hangs on," says Holdsworth, "but [global warming] is a fact of life and you have to face the facts." —MIKE WINTERS

## ENTERTAINMENT

### Homer vs. Hungary

HOLLYWOOD—For the second time in a year, *Simpsons* creator Matt Groening and Fox TV have sparked an inter-

national controversy.

Last year, James Brooks, executive director of the long-running animated satire, was forced to make a formal apology to the Brazilian government after an episode suggested that the tourist haven of Rio de Janeiro was infested by monkeys. Even though Brazil's government accepted Brooks's apology, the cash-stricken regime is still considering launching a lawsuit against the show for damaging the reputation of the nation's top attraction.

Now, the Hungarian government, which is badly trying to change the image that it's prejudiced against its Roma population, has chastised the show's producers over an episode recently translated for domestic television in which a "gypsy" character tells a school official, "I will drink your blood." Forget the fact that it's a mixed metaphor—the Roma shouldn't be confused with the ethnic Hungarian Transylvanian population which gave birth to the vampire legend—the Hungarian national ombudsman announced last week that he would censure the show. "In this scene," Hungarian ombudsman Jenő Kaltenbach wrote in a letter acquired by Reuters, "one of the characters declares Roma and vampires as borderline cases, and... suggests the Roma in general cannot conform to social rules and expectations."

The timing for the protest is suspect at best, coming as it does on the heels of allegations by the European Roma Rights Center that the Hungarian government is still allowing the segregation of Roma children in the nation's school system and has forcibly evicted several Roma groups from their settlements. To the cynic, the Hungarian protest comes across as a badly-needed PR move instead of an attempt to deal with the real issue of land rights and racism. Moreover, *The Simpsons* is supposed to be modern satire, right? Can't anyone take a joke anymore? —STEVEN SANDOR

## !VUEpoint

By BRIAN GIBSON

### Everyday memories

On December 6, 1989, Marc Lepine burst into a classroom at Montreal's L'École Polytechnique, separated the sexes, ranted about "feminism," then murdered 14 women before shooting himself. We should always remember his victims. We should also dedicate at least one day to the many female victims of male violence, particularly domestic abuse. But the two situations are radically different.

The killing of 14 middle-class university students is used as a symbol because Lepine blamed feminism for his rotten life. But Lepine was a deeply disturbed individual. Believing his vague scapegoating of feminism as his reason for killing is like accepting a murderer's defence that voices in his head made him do it.

If serial rape and mass murder victims are typically representative of violence against women, Women's Remembrance Day should shift its focus to the deaths of 61 women who were killed in Vancouver's east end from 1984 to 1999. Or is the difference that the Montreal victims were mostly white and middle-class, while the corpses found on Robert Pickton's property are those of lower-class white or native, drug-using prostitutes?

I understand that interest groups and the media like to sensationalize grotesque incidents, but why reduce an issue this grave to a man going postal? By using the extreme act of a shooting spree as an example of "abuse against women," Women's Remembrance Day fails to convey the disturbingly mundane extent of the problem. Victims are abused by husbands, boyfriends and ex-partners in a day-to-day series of accreting, often small and insidious acts of mental, verbal, physical or emotional battery.

If Canadians truly need a dramatic symbol to realize the commonness of the problem, perhaps we should commemorate Jane Hurshman (1949-92). A Nova Scotian who somehow endured horrendously disgusting acts of sexual degradation, physical abuse and emotional torture at the hands of her common-law husband, she summoned the courage to resist, eventually shooting him in his sleep and going on trial in the late '80s for first-degree murder. The awful circumstances of her domestic life were deemed so mitigating that she was acquitted. Hurshman, who went onto become an advocate for battered women, was found dead in 1992. It is unclear if she was shot or killed herself.

Remembering Hurshman's courageous struggle against domestic violence would be messy and complex, sparking a debate on how to fight back. But at least it would re-focus Women's Remembrance Day on everyday violence against women, rather than the freakish, aberrant, sensationalized crimes of mass murderers. ☀

# MEDIA JUNGLE

Insight into  
the hype  
machine

BY DIANA DAVIDSON

## Memoirs of disintegration

During AIDS Awareness Week, which ran from November 25 to December 1, we were bombarded with frightening statistics about HIV in sub-Saharan Africa and parts of Asia. We were shown depressing images of death and loss around the world. We heard about the political urgency for safe-injection sites in Vancouver and continued funding to develop an HIV vaccine. The shock value of these messages is necessary to grab our attention, but we also need to equip ourselves with the tools to decipher what these positive and negative messages mean and where they're coming from. We need to know how we can incorporate public information about HIV/AIDS into our personal understandings. I think reading and writing about AIDS are two ways to do this.

When people find out that I write and teach about cultural responses to AIDS, they often ask me why. Some assume that I am personally affected.

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Others say that since one of my goals is to become an English professor, I should concentrate my research on something more "literary." Some of my activist friends urge me to use my skills to do something more "real" in the fight against AIDS. Some people simply remark, "Wow. That's depressing." This unsolicited advice has led me to ask many questions about AIDS writing that I work constantly to answer.

Is AIDS literature too clouded by personal experience and loss to be really "good" art? Is the point of AIDS literature to educate, to be activist and to change the way readers think about HIV? Is writing about AIDS more concerned with documenting tragedy and injustice or empowering readers—and what happens when it does both? I think AIDS writing can do and be all those things at once, in any given piece, and the important thing is that we keep asking questions and keep reading.

In many AIDS narratives, balancing the tension between documenting loss and outlining the need for activism is one of the most difficult tasks a writer faces as they struggle to honestly represent a brutal disease and the devastation it causes. There are many heart-wrenching biographies and sensational journalistic books available that deal with both the individuals and politics of HIV/AIDS. There are also books that deal with writing as a way to change how we think and act in relation to HIV/AIDS. David Wojnarowicz's *Close to the Knives: A Memoir of Disintegration* (1991), Tony Kushner's plays *Angels in America: Millennium Approaches* and *Perestroika* (first performed in 1992), Dervla Murphy's *The*

*Ukimwe Road* (1994), Sarah Schulman's 1996 novel *Rat Bohemia*, Jamaica Kincaid's *My Brother* (1997), Rabih Alameddine's *Koolaids: The Art of War* (1998) and local author Ken Ward's 1999 book of poetry *And Who Will Hear Their Cries?* all question and investigate how writing can be used as a way to make changes in the cultural dynamics of HIV/AIDS.

The conflict between acknowledging AIDS-related loss as irredeemable, and the belief that literature can enlighten and inspire its readers to enact change to work through, prevent and end the devastation caused by AIDS is difficult but important to consider. As a reader, I have felt moved to action by these works' sometimes unbearably personal testimonies and public accusations. I have also felt paralyzed with despair. The characters and narrators in these fictional and non-fictional narratives inspire us to believe in human love—both as desire and as compassion. These various works all testify and interrogate humanity's need for beauty to survive the ugliness of HIV/AIDS.

In association with the Art of Living Committee at HIV Edmonton, I am editing an anthology of creative writing (fiction and non-fiction) about HIV/AIDS by people living in our province. The book has the working title *The Art of Living: Albertans Write HIV/AIDS*. The call-for-submissions has started and will continue until February 19. I am looking for a publisher to produce a small run (250 copies) of a soft-cover book to launch at HIV Edmonton's "First Annual Art of Living Gala" at the Hotel MacDonald on June 7, 2003. The gala will feature a fundraising silent art auction promoting new and/or unknown Edmonton artists. My book will document local experiences and concerns; in the process, I hope to share a diverse range of responses to AIDS, from the first-time poet to the seasoned essayist.

Submissions may take any written form/style as long as they are no more than 20 pages in length. I want to profile writing by people who are directly affected by HIV/AIDS, beginning writers and other members of the public. As the editor, I am respon-

sible for collecting and arranging submissions. Submissions and/or inquiries can be submitted over e-mail ([diana.davidson@ualberta.ca](mailto:diana.davidson@ualberta.ca)) or mail (3-5 Humanities Centre, University of Alberta, Edmonton AB, T6G 2E5).

Although many individuals among us will not survive HIV/AIDS, as a culture we can. It may take a sophisticated vaccine or a new batch of antiretroviral drugs to actually eradicate the virus from the bloodstreams of our bodies, but we have the potential to eradicate it from the fabric of our societies. It is precisely by looking at the tension between categories of private and public, same and different, loss and hope, and art and activism that we can gain new understanding. Our persistence in the pursuit of new insights, the committed work and courage necessary to embrace and celebrate difference, the belief in art and human expression as valuable and important, and the faith that human love, both in forms of compassion and desire, will survive tragedy are the revolutionary tools we need to change the current realities of HIV/AIDS. ☺

## TOM the DANCING BUG

YES, THE REPUBLICANS MYSTERIOUSLY ADDED A PROVISION TO THE LANDMARK HOMELAND SECURITY ACT THAT WILL PROTECT PHARMACEUTICAL COMPANIES FROM LAWSUITS RELATED TO VACCINES THAT MAY HAVE CAUSED AUTISM IN CHILDREN. BUT THERE IS NO SHAME IN THAT.

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WOULD THESE GOLD COINS HELP?

WHADDAYA SAY? IS IT TOO LATE TO MAKE A LITTLE CHANGE TO THE COMMANDMENTS?  
WELL, THEY'RE NOT WRITTEN IN STONE...

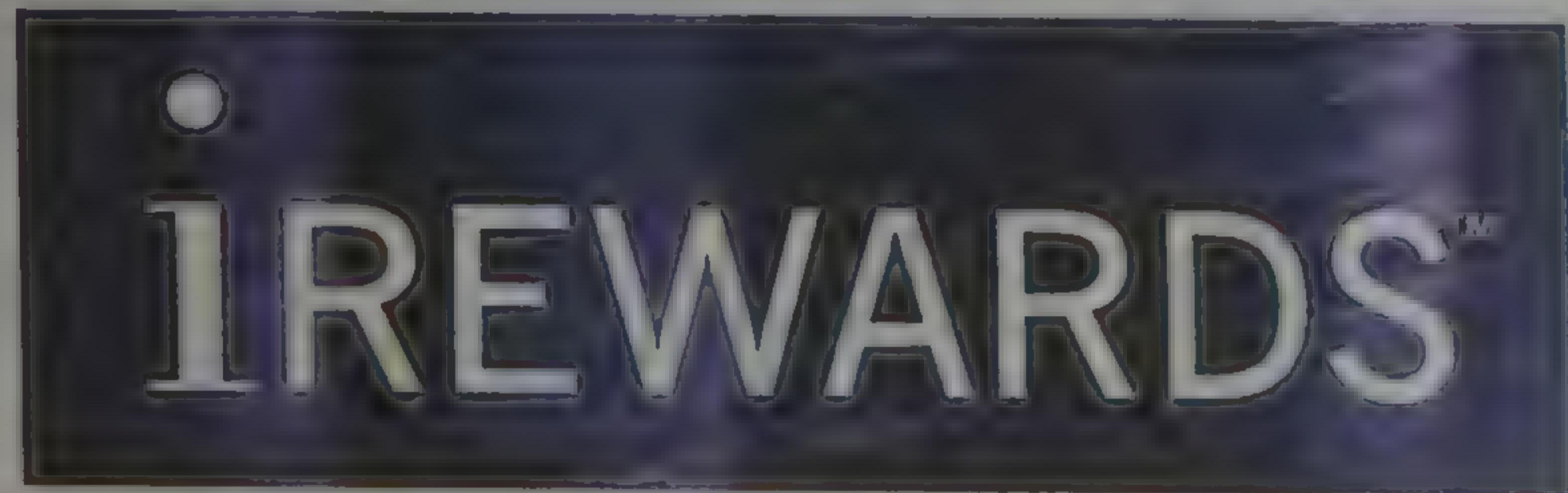
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ER... IN ALMOST FINAL FORM...

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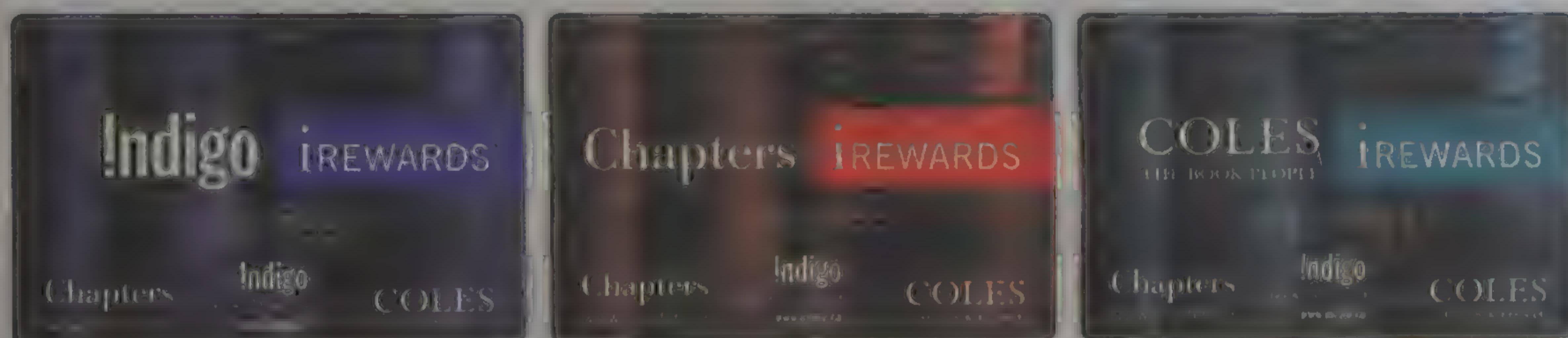
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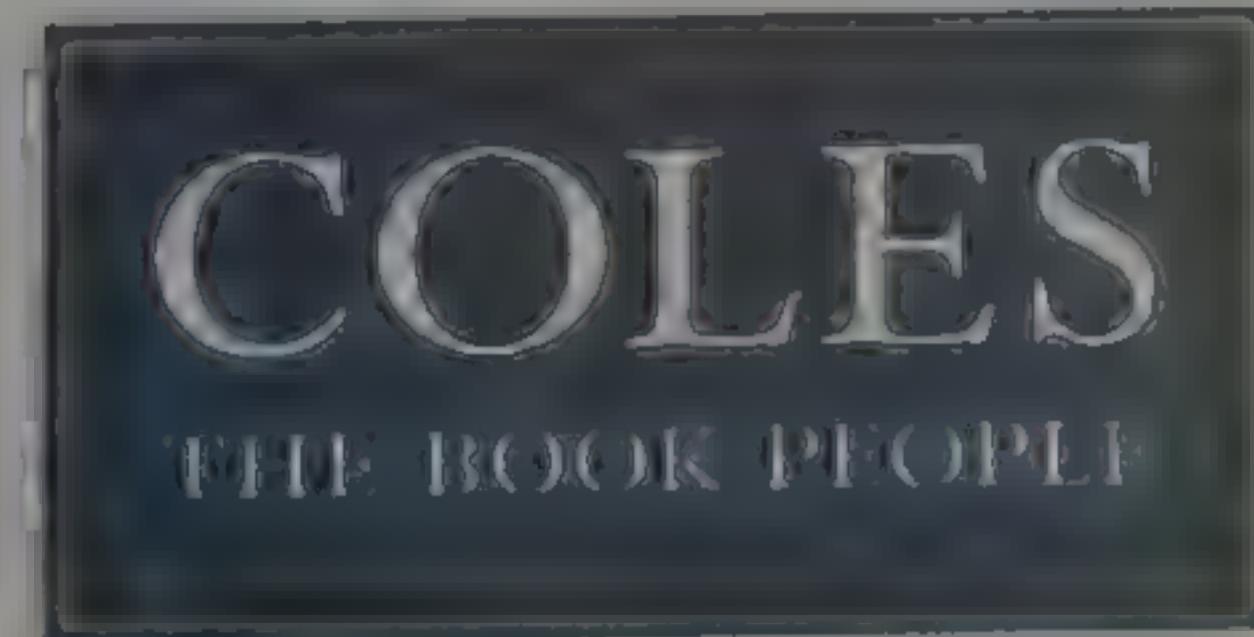
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# lifestyle

## A Santa Elena stopover

A visit to a 17th-century Mexican church results in unexpected epiphanies

BY JOSEF BRAUN

We had no reason to be there, really. It was just one of those days. Four people in a stuffy Volkswagen Pointer made stupid and indecisive by the midday heat. Maybe we'll go here, maybe there, maybe spend the night. The afternoon was wearing on and I just wanted people to make up their minds.

One of us mumbles something about being hungry, so the driver says she'll take us to the nearest *tienda* for a snack and I point her toward Santa Elena, a simple village millions no doubt pass by every year while exploring Yucatan state, but few feel compelled to explore. Behind the wheel beside me is a photographer from Mexico City; in the back, the hungry young poet from Victoria and beside her this novelist, also from Mexico City, who clearly wants to go along with whatever she says. We pull up in Santa Elena's central square, park and lock up. I thought we were just getting a snack. Whatever. The hungry poet ambles about; the rest of us take on the role of ambassadors for her stomach and walk toward something resembling a restaurant. The menu seems appealing enough: regional dishes, beer, various *licuados*. We make as though to sit and eat, but where is the poet?

We find her walking up the imposing steps that lead to Santa Elena's fortress-like 17th-century church. Monolithic, featureless and burnt sienna in colour, it sits atop a pre-Columbian mound that towers

above the village. The enamoured Mexican novelist bolts to catch up with the poet. The photographer and I barely bother to shrug. We follow them up the giant steps to the church in the shifting afternoon light like automatic pilgrims. Somewhere below, some old guys sitting on a porch begin playing some marching music.

The enormous church had relatively little inside it: some rickety pews with their donors' names handprinted in white paint along



their backs and some beautiful, brightly-coloured niches hanging on the massive nave walls, though most were empty. Some guy was absently fiddling with a microphone near the altar and the photographer and I ask him about the niches. It's clear that Spanish is not his first language, but he's very friendly and manages to explain that sometime more than 80 years ago, the predominantly non-Catholic villagers stormed into the church and stole the saints, subsequently burning

**We made our way toward the glimmer of light above, up a spiral wooden staircase just the right size for midgets if they were hunched over and in a good mood.**

them in the square. For some reason, we never asked him why they hadn't been replaced.

### Up the scaled-down staircase

But the guy seems pleased with our interest and asks us to follow him to a huge wooden door with a bulky chain and padlock. He opens it, ushers us into the darkness within and promptly closes the door behind us. I thought I could hear him reseal the lock, though I decided not to mention that to my friend. We made our way toward the glimmer of light above, up a spiral wooden staircase just the right size for midgets if they were hunched over and in a good mood.

We come upon a narrow, earthen *camino rondo* that runs along both sides of the edifice. Cobwebs glaze across all manner of beautiful old junk, including what looks like pieces of some of the old saints, as well as holiday decorations and bits of chicken wire. Here and there are

tiny balconies overlooking the town. The old guys keep playing and now we hear pistols being fired at random. We find more stairs leading to the roof, from which we enjoy the most spectacular view of the vast, fecund Yucatan landscape I have ever seen. Smoke rises from suppertime fires miles away, the jungle sways in the haze. I swear you can almost see the sea from here. It is breathtaking.

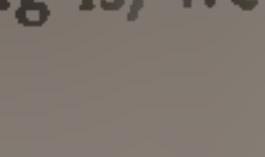
Then the church bells start ringing and everything else goes quiet. We spot the guy below pulling the yellow ropes. We wave at him but cannot get his attention. Things feel creepy now. We spot our companions having a deep conversation on the grass below and get their attention after a bit of screaming. We feel better. We make our way back down the staircase and find the door is in fact passable after a bit of panicked shoving. We thank the guy and make a small donation. The band starts up again.

### Remember the children

From here, our haphazard visit to Santa Elena becomes only more interesting. Just outside the church is a museum (with title cards written exclusively in Spanish) that houses the town's mummified children. I was only aware of the mummies in the famous museum in Guanajuato and was really

taken by surprise. Apparently it was once common in Mexico to take elaborate portraits of dead children all dressed and made up as though for a wake. But about a century ago, the citizens of Santa Elena were so affected by the deaths of three particular children that they went as far as to dry, preserve and wrap the bodies and bury them under the church floor.

Then, the bodies were forgotten about and found several years later by accident. They're now encased in compact glass tombs to be easily examined at close range by the general public. The fabric has turned brown and difficult to discern from what may be preserved flesh. There is a unique, spectral beauty to the corpses and an inescapable sadness.

It was dark now. The four of us regrouped. We didn't say anything, but I think we all felt that we had shared one of those special days travellers have when you stumble upon something very special purely by accident. Funny thing is, we left town without eating. 



# 'Zines from a mall

The anarchist book fair phenomenon spreads to Edmonton

By DAN RUBINSTEIN

**A**t the campus art show he curated last spring, aptly titled *Art Is Activism*, Allan Antliff demonstrated how well politics and creativity can mix. Now the University of Alberta professor of art history, design and visual culture (and occasional *Vue* contributor) is helping showcase a blend of literature and anarchy. Antliff is a member of the local Anarchist Reading Circle, which, along with Anti-Capitalist Edmonton, is organizing the city's first anarchist book fair.

"We're focusing on anarchist and anti-authoritarian material," Antliff says about the event, set for Friday night and all day Saturday at Queen Alexandra Hall. "The purpose is to make available to the general public material that usually isn't found in regular bookstores. And it's not just a one-off event. It's about building an anarchist culture." (Anarchy, by the way, can be loosely defined as a political ideology in which self-governance is seen as a pathway to an egalitarian society.)

## Full fair

In addition to books, the fair will feature 'zines, journals, posters, pamphlets, buttons and videos. There will be a panel discussion on Friday about 'zine culture and workshops on Saturday covering topics like modern design and bookbinding, erotica, and racism and capitalism (which, surprised as you may be, are sometimes linked). Out-of-province visitors will include a representative from Toronto's Random Anarchist Collective and someone from the Mondragon Bookstore and Coffee House in Winnipeg, a collective "business" housed in the same building as the like-minded G7 Welcoming Committee record label. Local organizations like the Edmonton Small Press Association and the U of A Anti-War Coalition will set up displays at the book fair, while the books themselves are being sent here from alternative publishers in cities like Chicago, New York, Detroit, San Francisco and Montreal.

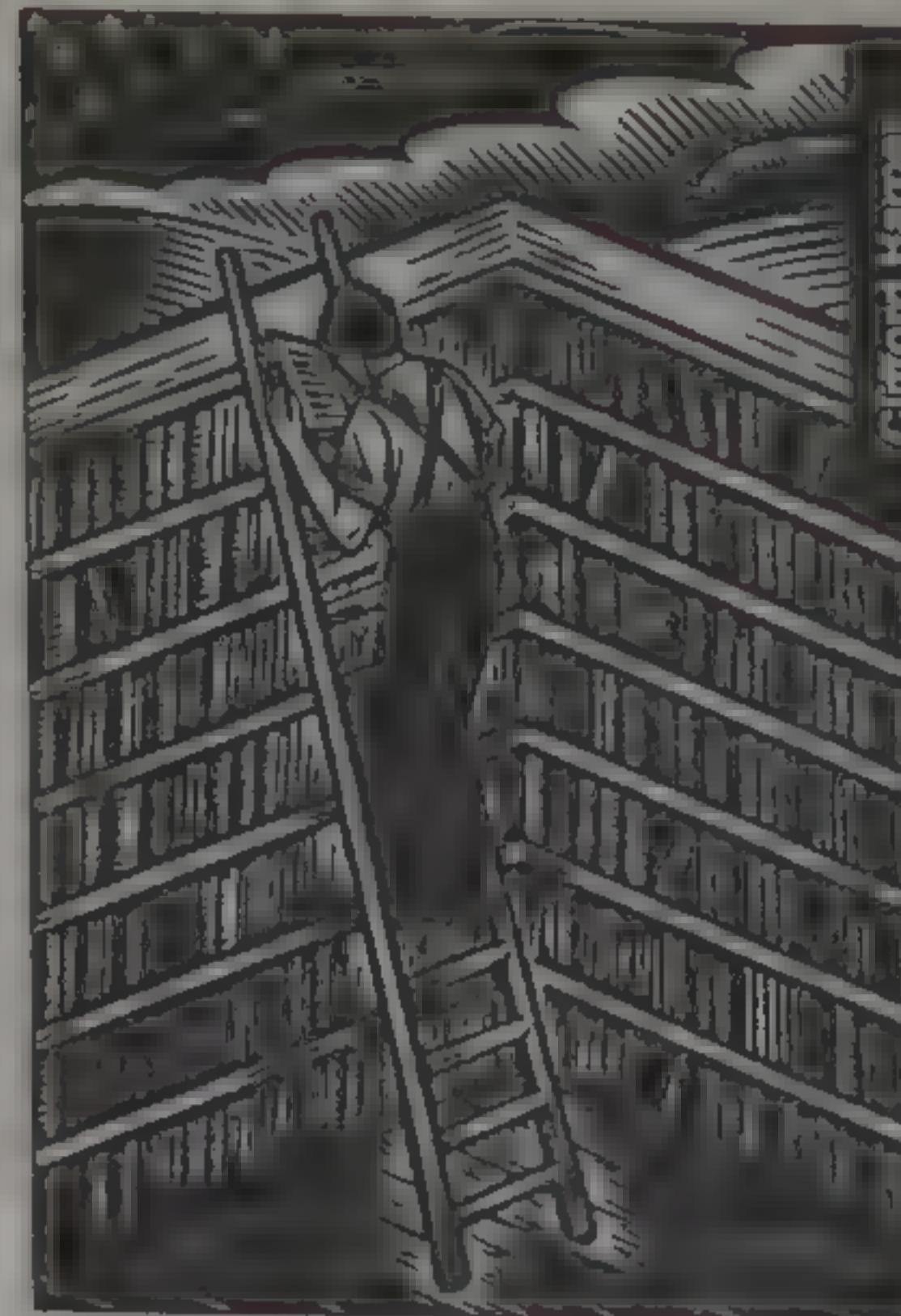
"In a sense, in Alberta, but more specifically in Edmonton, there's a real crisis," says Antliff. "I don't know how else to describe it in terms of access to material that's off the beaten path. It's not easy to find; you really have to look. And a lot of stuff that's published internationally is not available in Edmonton. This event addresses the lack of radical, leftist literature." (Organizers had no trouble getting any of this material into Canada, Antliff adds, our present security frenzy notwithstanding. "I don't think we're a police state yet," he chuckles.)

The history of anarchist book fairs, according to Antliff, dates back to early 1990s England. There's one

every year in London that's "absolutely huge," he says. From the U.K. they spread to the United States via San Fran in the mid-'90s. Montreal held the first in Canada in 2000 and Toronto hosted its first this past October. Antliff has been to the fairs in both Toronto and Montreal, where hundreds of people packed three floors at a large community centre. He thinks the Edmonton fair can continue annually and grow. "I would expect that to happen," he says. "To develop your knowledge, you need access to radical publications to know that there's a larger political and cultural movement out there."

Admission to the fair, and the food being served both days, is free. The only thing you have to buy is what you chose to take home. And with gift-giving season upon us, it's a potential source of Christmas gifts

## events



for that leftist who's got everything. "But it's not about consumption," stresses Antliff. "It's about providing a political focus in Edmonton." v

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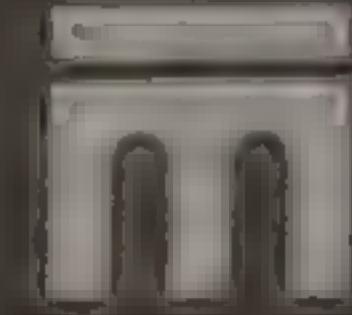
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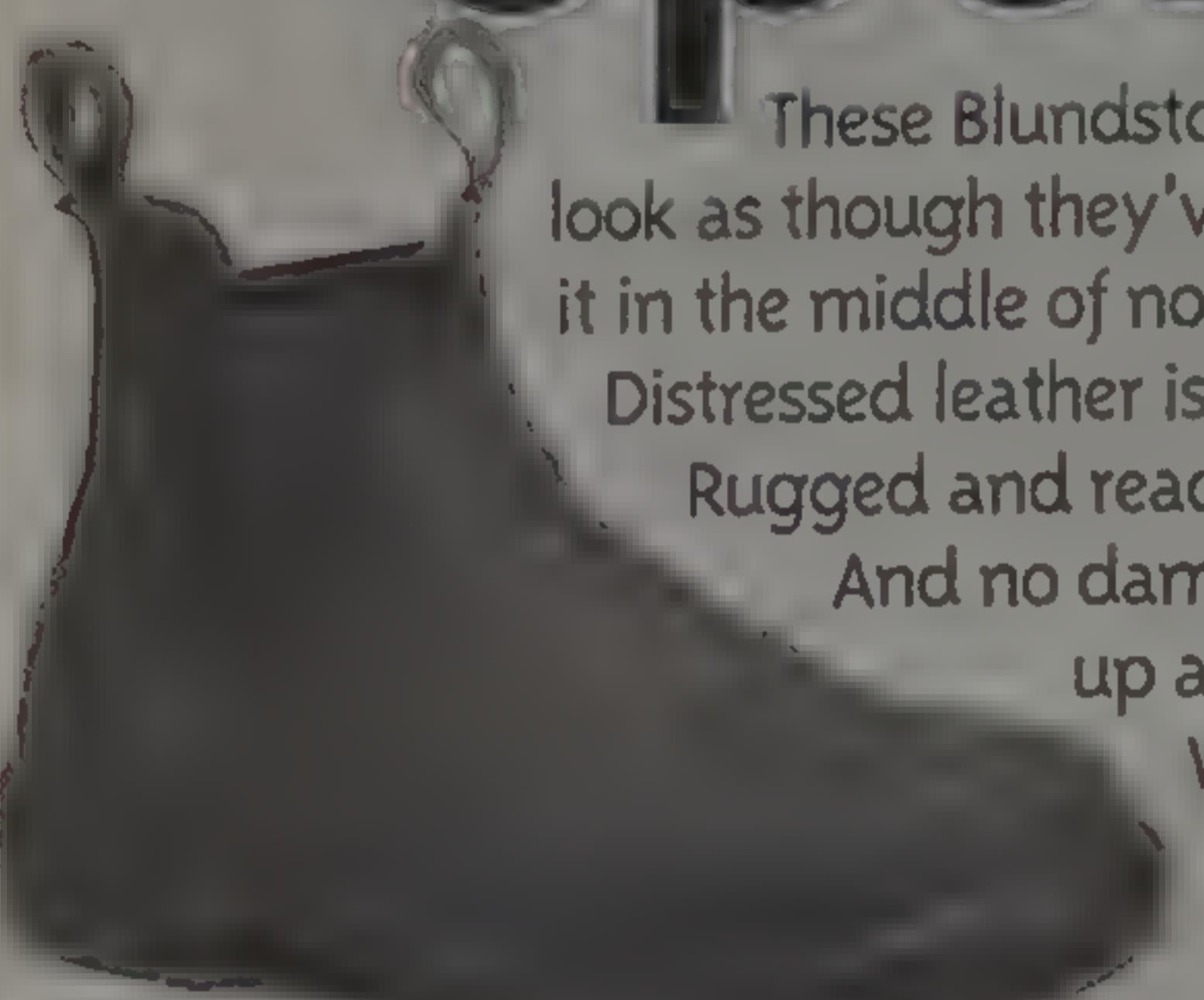
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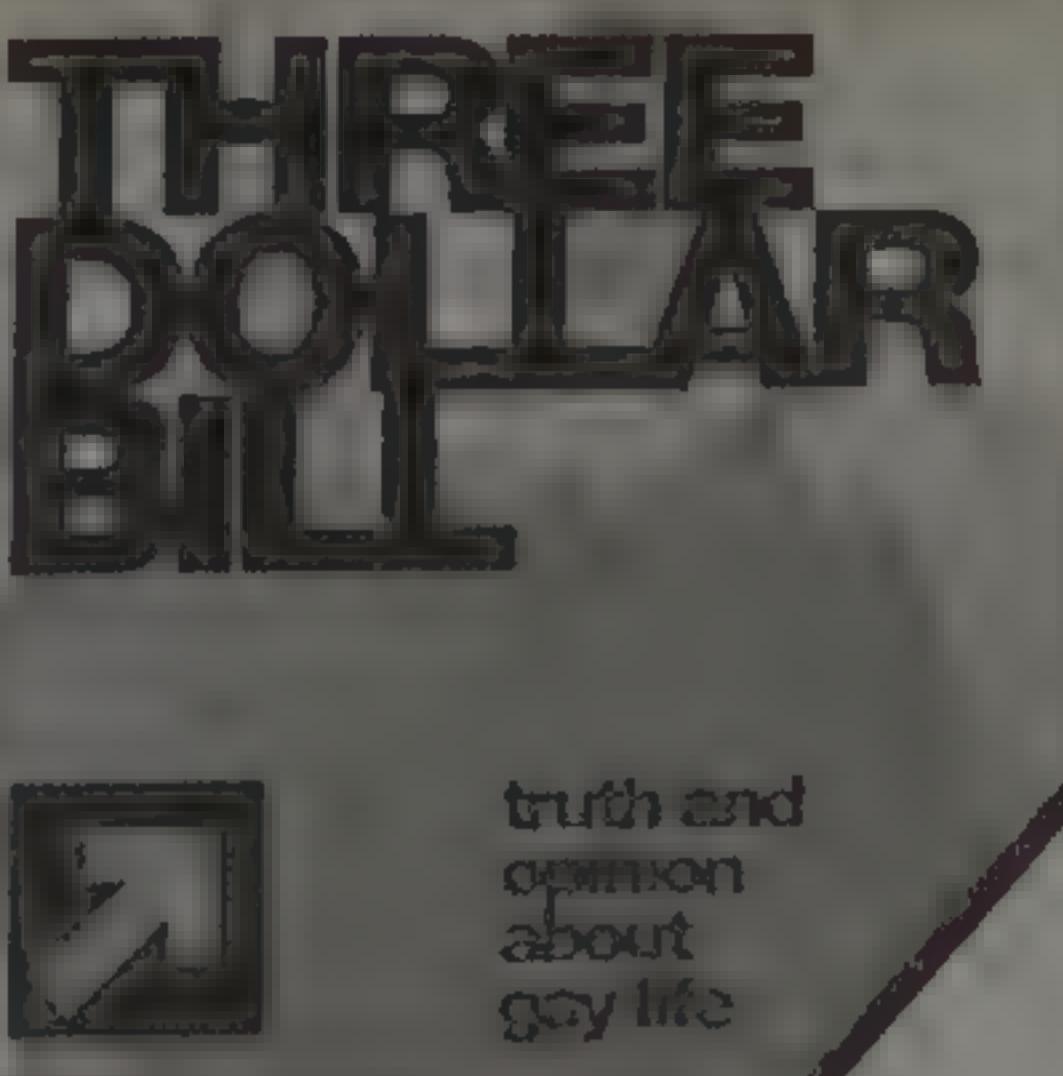
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BY RICHARD BURNETT

## Homo for the holidays

As regular readers know, I'm convinced Jesus Christ was a big fag. But try convincing everybody else that Christmas is the queerest holiday of the year and chances are you'll be crucified too.

But homos can cheerily subvert the holiday season's heterosexual guise by hanging wreaths filled with kitschy rainbow ribbons, crowning Christmas trees with Ken dolls wearing pink tutus and stuffing stockings with sex toys or something bawdy from your last drag revue.

There are also a few things you and your partner should discuss before visiting the family homestead this holiday season, especially if you get snowed in with your darling in-laws. For instance, how do you introduce your mate? (Just don't introduce him as your lover unless you've known him for more than a week!) And how do you tell your parents that, yes, you will be sleeping together?

While it's difficult for our domestic partners to meet our families, more often it's harder on our families. With

that in mind, crotchless Santa costumes, leather gear and tit clamps are best left at home. Public displays of affection—holding hands, love pecks and backrubs—are perfectly fine, but dry-humping is definitely out.

Gaiety aside, let us also remember the holiday season is traditionally a difficult or depressing time of the year for many homos cast out by their families. (Yes, it still happens.)

But whether you spend the holidays alone or attend a family reunion with your partner, I always think curling up before a crackling fire with a gay-themed book or two over the holidays is always great fun. As Irish author Jamie O'Neill told me over a couple of pints just last winter, "I'm glad I'm gay. After my name, it's the most important aspect of myself."

A year later O'Neill's international bestseller *At Swim, Two Boys* (Scribner) is the current book of choice among gay men. The critically hailed *At Swim* is set in Dublin in the years leading up to the abortive 1916 Easter Rising against British rule. It tells the tender love story of two 16-year-old boys, Jim and Doyler, who grow up swimming together and who pledge that next Easter they will swim out together to an island in the bay where they will declare their love for one another.

There are plenty of other fine books to read (or buy as presents) this holiday season. One of my favourites is the just-published 555-page anthology *Black Like Us: A Century of Lesbian, Gay and Bisexual African American Fiction* (Cleis Press), featuring such authors as Langston Hughes, Alice Walker, Jewelle Gomez and James Earle Hardy. Another must-read is acclaimed Montreal author

Thomas Waugh's ab-fab compilation *Out/Lines: Underground Gay Graphics from Before Stonewall* (Arsenal Pulp Press). The book features 200 beautifully documented erotic drawings by everyone from George Quaintance to Tom of Finland, from an era where pornography—much less gay pornography—was not publicly tolerated.

There's *Miss Vera's Cross-Dress for Success* (Villard), an outrageous resource guide for boys who want to be girls by Veronica Vera, creator and founder of the world's first cross-dressing academy in New York City. You'll find everything you need to know, whether you're looking for an open-nipple bullet bra or a sexy peignoir.

Another fab read is the just-published bio *Outlaw: The Lives and Careers of John Rechy* (Advocate Books) by Charles Castillo. Rechy shocked the world back in 1963 with his first autobiographical novel, the international best-seller *City of Night* which detailed his experiences as a hustler. Today, *Outlaw* reads like a sensational novel: Rechy hustled until he was 50 years old. Praised by literary giants Norman Mailer, Gore Vidal and James Baldwin, Rechy would publish a book and then return to Hollywood Boulevard, anonymously jumping into cars for quick scores. A fascinating read.

But this holiday season I most look forward to my father's annual retelling of "The Night Before Christmas," when my family gathers around on Christmas Eve, as we have since we were children. In recent years I've added "Rudolph the Red-Nosed Reindeer" to the family canon since the tale's queer subtext resonated deeply when I was a child. Donner did, after all, tell Blitzen that Rudolph isn't like other reindeer. ♦

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# DISH WEEKLY

## LEGEND

\$	Up to \$10 per*
\$\$	\$10-20 per
\$\$\$	\$20-30 per
\$\$\$\$	30 per & up

\* Price per person, before tax & tip

## ALTERNATIVE

**Badass Jack's** (7 locations in Edmonton and area. Call 468-3452 for location nearest you, or visit [www.badassjacks.com](http://www.badassjacks.com))

**Booster Juice** (9 locations in Edmonton and area) Come experience a warm, upbeat atmosphere with healthy, energizing, fantastic tasting smoothies! \$

**Café Mosaics** (10844 Whyte Ave., 433-9702) A wide variety of home-made, healthy meals, featuring many selections for vegetarians. \$

**Oriental Veggie House** (10586-100 St., 424-0463) Edmonton's only totally vegetarian restaurant. Non-smoking. \$\$\$

**Polo's Café** (9405-112 St., 432-1371) Eclectic & sophisticated. We invite you to experience our cuisine. \$\$

**Route 99 Diner** (8820-99 St., 432-0968) 50's diner with an abundance of memorabilia, a jukebox playing '50s music and a great variety of food. \$\$

**Turkish Donair and Kebab** (10332 Whyte Ave., 434-6597) \$

## BAKERIES

**Bagel Bin Bakery & Bistro** (#226, 6655-178 St., 481-5721) A little piece of Europe in the heart of Edmonton. Hearty homemade soups, grilled Italian sandwiches, coffee latte and cappuccino, fresh crusty breads, bagels, luscious pastries and tortes... Need we say more? \$

**Bagelatté** (Baseline Rd. & Cloverbar, Sherwood Park, 417-1911) Specialty bagels and cream cheeses made fresh in our bakery. Caffe latte, cappuccino, breakfast and deli sandwiches, desserts, ice cream. Open 7 days a week. Bagels and spreads at Old Strathcona Farmers Market on Sat. \$

**Bee Bell Bakery** (10416-80 Ave, 439-3247) Baking over 400 fresh items daily. From bread, bagel and buns to cakes, pastries and pies. In old Strathcona for 46 years! Cash and cheques only. \$

**Buns and Roses Organic Wholegrain Bakery** (6519-111 St., 438-0098) Allergy-free baking.

**Tree Stone Bakery** (8612-99 St., 433-5924) Artisan bread shop making pain au levain (true French sourdough). \$\$

## BISTROS

**Bistro Praha** (10168-100A St., 424-4218) The first European café since 1977 and still the only one. \$\$

**Café De Ville** (10137-124 St., 488-9188) Located in Old Glenora, offering a diverse and eclectic menu in a warm and inviting atmosphere. (Check out the full menu at [cafedeville.com](http://cafedeville.com)) \$\$

**Café Select** (10016-106 St., 423-0419) Offering lunch, dinner and late night dining in a relaxed atmosphere for over 14 years. French style cuisine, seafood, steaks. \$\$\$

**Carole's Café & Catering** (10145-104 St., 425-1824) Creative, comfortable, accommodating. Offering a diverse menu of fresh French and Italian food in a warm and inviting atmosphere. \$\$

**Dante's Bistro** (17328 Stony Plain Rd., 486-4448) Enjoy our diverse menu in our bistro or on our rooftop patio. \$\$

**Four Rooms** (#137 Edmonton Centre, 102 Ave. & Rice Howard Way, 426-4767) Casual dining in an upscale environment, featuring a unique international tapas menu. \$\$

**Jax Bean Stop Coffee & Bistro** (Seven locations in Edmonton, 478-0480) Visit one of our locations and enjoy a Euro breakfast, lunch or sample our huge selection of desserts. Daily specials available. Exclusive supplier of "Rocky Mountain Roasters" custom roasted gourmet coffee. Smoking and non-smoking. \$

**Manor Café** (10109-125 St., 482-7577) Remarkable location, flavour and service. Great prices on dishes from around the world. \$\$

**Mates Urban Bistro** (8223-104 St., 431-0179) The first European bistro since 1996 and still the only one. Radegast on tap. Only smoking. \$\$

**Nina's** (10139-124 St., 482-3531) Sophisticated, casual elegance. Live music Fridays and Saturdays. \$\$

**Riverside Bistro** (Thornton Court Hotel, 99 St. and Jasper Ave., 945-4747) Experience casual but elegant atmosphere with continental flavour and enjoy the most magnificent river view. Lunch, dinner, Sunday brunch. Reservations recommended. \$\$\$

**Russian Tea Room** (10312 Jasper Ave., 426-0000) Best cheesecake in town. A quiet and romantic atmosphere; candlelight at night to warm your heart. \$\$

**Stormin' Norman's** (#29 Perron St., St. Albert, 460-1699) Cozy bistro offering appetizers, fresh salads, steaks, seafood, pastas. Cappuccinos, lattes and desserts. \$\$\$

**Sweetwater Café** (12427-102 Ave., 488-1959) In the heart of Old Glenora, delicious, health-conscious dishes made fresh. \$\$

**Tasty Tom's Bistro & Bar** (9965 Whyte Ave., 437-5761) Find a taste explosion on the other side of the tracks. Let our chefs Tom and Christian entertain you for lunch, dinner or a late night snack. \$\$

## CAFÉS

**Aroma Borealis** (Coopers & Lybrand Building, 211, 10130-103 St., 944-9603) Designer sandwiches, latte, cappuccino, great coffee, and fabulous desserts by Skopek's Bake Shop. \$

**Bennys Bagels Café on Whyte** (10460-82 Ave., 414-0007) Come for breakfast, lunch, or for a latte or cappuccino after a night out. Check out our patio for the hot summer days. \$

**Bohemia Cyber Café** (11012 Jasper Ave., 429-3442) Comfortable surroundings, enjoy our array of productivity and entertainment software over a chai latte or a bowl of Mexican tortilla soup. \$\$

**Café Amandine** (8711 Whyte Ave., 465-1919) Featuring fine french cuisine—quiches, tarts and crepes. Bakery and pastries. Take out catering. Live music Thursdays \$

**Café La Gare** (10308A-81 Ave., 433-5138) Smoke-Free. Licensed and offers a winning medley of culinary delights and fresh baked goods. \$

**Café Lacombe** (10111 Bellamy Hill, The Crowne Plaza, Chateau Lacombe, 428-6611) The finest in fusion cooking. Best breakfast and lunch buffets in town. \$\$

**Café Lila's** (10153-97 St., 414-0627) In the farmers market. Grilled sandwiches, daily specials, European desserts and specialty coffees in a smoke free environment. \$

**Café on Whyte** (10159-Whyte Ave., 437-4858) Open 24 hours on Friday and Saturday. Plenty of parking. Breakfast and lunch specials. Come and enjoy our quiet and friendly atmosphere \$

**Calabash Café** (10630-124 St., 414-6625) Creative Caribbean cooking in casual yet comfortable atmosphere. lunch, dinner or late night snacks. Come for the food, stay for the party! \$\$

**Cappuccino Affair** (4 locations, 482-7166) Friendly staff, home-like atmosphere, fireplace. Light breakfast, lunch or night-time snack. \$

**Click Here Café** (10805-105 Ave., 423-4002) Open 10 a.m. till 3 a.m. The place that no one knows about, but everyone goes to. \$

**Expressionz Café, Market & Meeting Place** (9142-118 Ave., 471-9125) Homestyle cooking in a friendly and creative atmosphere. Live music, artists giftshop, special events. Licensed. \$

**Jazzberrys Too Café** (10116-124 St., 488-1553) Good home-style cooking in a relaxed environment. Smokers always welcome. \$

**La Piazza** (10458 Whyte Ave., 433-3512) Speciality and European coffee, breakfast, buns and bagels, homemade soups, sandwiches, bagel melts, lasagna. \$

**Market Café** (16615-109 Ave., 930-4060) Fast, fun and for the family. Featuring daily breakfast, lunch and dinner buffet and a delightful à la carte menu. Non-smoking. \$\$

**Muddy Waters Cappuccino Bar** (8211-111 St., 433-4390) Great eats and drinks in a comfortable atmosphere. Daily liquor and food specials. Open till midnight. Catering. \$

**NetWerks Internet / New Media Café** (8128-103 St., 909-5871) Gourmet, fresh sandwiches made to order. Smoking \$

**The Pomegranate** 8614-99 St., 433-8933. European style café with espresso bar, selection of loose teas, Tree Stone baked goods. Light fare, beyond ordinary. \$

**Savoy's Gourmet Health Café** (11010-51 Ave., 437-7718) South Indian cuisine, vegetarian menu, sandwiches and soups for under \$3.99. Fruit and vegetable juice bar. Non-smoking. \$

**Steeps** (12411- Stony Plain Rd., 488-1505) The original tea café. Huge selection of premium loose tea. Sit, sip and savour! Great gift ideas, awesome desserts and light lunches. Non-smoking. \$

**Sugar Bowl** (10922-88 Ave., 433-8369) The esoteric and eclectic café. Full espresso bar, fresh baking daily. Daily hot specials. Live entertainment Friday nights. \$\$

**Sunterra Market** (Commerce Place, 201, 10150 Jasper Ave., 426-3791) Muffins and pastries freshly made at our on-site bakery. Non-smoking. \$

**Urban Grind** (10124-124 St., 451-1039) Come and try our Fresh Fruit Bubble Drink in our eclectic atmosphere. Variety of specialty coffees, mouthwatering desserts, homemade soups and sandwiches made fresh when ordered. Open until 2 a.m. Mon.-Fri. Smoking. \$\$

## CAJUN

**Cajun House** (7 St. Anne St., St. Albert, 460-8772) Worth the drive to sample some of the best jambalaya and gumbo in the province. \$\$

**Da-De-O** (10548-82 Ave., 433-0930) Funky-style restaurant in an old-style diner on Whyte Ave. Smoking. \$\$

**Louisiana Purchase** (10320-111 St., 420-6779) Higher-end style of cooking from the bayou and great atmosphere. Non-smoking. \$\$

## CANADIAN

**Barb & Ernie's** (9906-72 Ave., 433-3242) One of the best Mom and Pop operations in the city. \$\$

**Billiards Club** (2 fl., 10505-82 Ave., 432-0335) Rack 'em up and chow down, with heaps of burgers and mugs of ale. \$

**Century Grill & Lounge** (3975-Calgary Trail South, 431-0303) Lunch, dinner, cocktails. Upscale dining serving many grilled Canadian specialties. Private dining room, restaurant, lounge and two outdoor patios create Edmonton's most sought-after destination. \$\$\$

**Cody's Restaurant** (14915 Stony Plain Rd., 443-3221) A great mix of all your favourites for the entire family. Breakfast to dinner, an eclectic mix with something for everyone. \$

**David's Restaurant & Lounge** (8407 Argyl Rd., 468-1167) Featuring AAA Alberta beef and a great patio. \$

**Denny's** (multiple locations) More than a great breakfast. Open 24 hours. Licensed. \$\$

**Devlin's** (10507-82 Ave., 437-7489) Now serving lunch specials. All soup and sandwich combos for \$6.95. Also half price happy hour on drinks and food daily. \$

**Flife n'Dekel** (9114-51 Ave., 436-9235, 10646-170 St., 489-6436, 12028-149 St., 454-5503) Best sandwich award winners in the Vue Weekly 2000 Golden Fork Awards. Non-smoking. \$\$

**The Garage Burger Bar and Grill** (10242-106 St., 423-5014) Best homemade burgers with daily lunch specials at student-friendly prices. Smoking. \$

**High Level Diner** (10912-88 Ave., 433-0993) Wholesome and health-conscious. Known for their tasty veggie burgers. Non-smoking. \$\$

**Keegan's Restaurant** (8709-109 St. & 12904-97 St., 439-8934) Open 24 hours every day. Breakfast served all day. Affordable home-style meals. \$

**Larry's Café** (6, 10015-82 Ave., 414-6040) Best breakfasts and lunches on the south side. Cheap prices! Open till 3:30 p.m. daily. \$

**Louie's Submarine** (8109-104 St., 431-0897) In-store fresh baked bread. Soups and salads. Catering business and social lunches or dinners. \$

**Maxwell T's** (7230 Argyl Rd., 463-7106) 'AAA' Alberta Beef—steak and prime rib extraordinaire. Private dining rooms available. \$\$

**The Motorant** (12406-66 St., 477-8797) Extraordinary food in an extraordinary place. \$

**Oscar's Steakhouse & Deli** (10020-101A Ave., 990-1043) Steak, seafood and Edmonton's finest smoked meat sandwiches. \$\$

**Pradera Café** (10135-100 St., 933-8991) Open 10 hours. Great breakfast, lunch and dinner. (Carved steaks). Sundays (7am-2pm). New & improved \$14 breakfast buffet. \$\$

**Precinct 55** (8852 100th St., 432-5550) Red eye breakfast, Wednesday wing night, Sunday smorg, homemade cooking. Licensed. Happy hour, smoking. \$

**Rosie's Bar and Grill** (10011-101 St., 433-3499) Is a dining family bar, restaurant, cooking without the trills. Non-smoking restaurant with smoking lounge. \$

**Shecky's** (10130-103 St., 424-8657) Real food, real fast. Terrific deal on dinners. Soups, salads, sandwiches made from scratch. Call ahead for reservations. Smoking. \$

**Squires Pub/Starvin' Marvin's** (10505-82 Ave., 439-8594) We invite you in for daily and monthly specials, as well as happy hour from

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## DISH WEEKLY

Continued from previous page

4-8 pm. ([www.squirespub.com](http://www.squirespub.com)) \$

**Staccato's Soup, Stew and Chili Bar** (9082-51 Ave., Southgate Mall, Commerce Place, 466-5062) A Canadian fresh food company, serving the best soups, stews and chilis by Canyon Creek Soup Company. No MSG or preservatives. Non-smoking.

**The Tea House** (52404 Range Rd. 221, Ardrossan, AB, 922-2279, 922-6963.) Country fresh foods for lunch, dinners or breakfast. Antiques, local arts and crafts and unique gifts to browse around. Breakfast and lunch \$; dinner \$-\$ Non-smoking.

**Temptationz Night Club** (10045-109 St., 441-9944) Our kitchen opens for business at 11:00 am and is open until 7:00 pm. We have great open grill food as well as pastas and Caribbean cuisine via N'JOY catering. \$

**Unheardof Restaurant** (9602-82 Ave., 432-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. Non-smoking. \$\$\$\$

**Urban Lounge** (8103-105 St., 439-3388) For lunch, dinner or late night fare, experience wholesome homemade burgers. \$

**The Village Café** (11223 Jasper Ave., 488-0955) Serves homemade gourmet dishes prepared by red seal chefs on site. Specializing in prime rib, seafood, pasta and stirfries. Non-smoking. \$

### CHINESE

**Blue Willow** (11107-103 Ave., 428-0584) Great food, great service and great non-smoking atmosphere. \$

**Double Greeting Wonton House** (10212-96 St., 424-2486) The rock 'n' rollers choice. Try a spicy long donut with rice roll or a curried chicken platter, washed down with a fine sago concoction. Smoking. \$

**Man's Café** (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental stirfry. Smoking. \$

**Noodle Noodle** (10008-106 Ave., 422-6862) The best dim sum in Edmonton. Non-smoking. \$

**Shangri-La Restaurant** (14927-111 Ave., 487-6868) Authentic Chinese and Thai cuisine. Rice and noodle dishes, meat entrées, appetizers, desserts. \$

**Xian Szechuan** (10080 - 178 St., 484-8883) Delicious selection of authentic Szechuan dishes. Non-smoking. \$

### CONTINENTAL

**Cilantro's on 111th** (10322-111 St., 424-6182) Wide selection of dishes from kiwi mussels to blackened catfish or mini rack of lamb. \$

**David's** (8407 Argyll Rd., 468-1167) Specializing in Alberta beef dishes on the south of the town. Smoking in the lounge. \$

**Franklin's Inn Dining Room** (2016 Sherwood Dr., Sherwood Park 467-1234) All-day breakfast and a great selection of all your favourites. \$-\$

**The Grinder** (10957-124 St., 453-1709) 20 years old but under new management. Also lounge and games room. Smoking in the lounge. \$-\$

**Mayfield Grill** (1665-109 Ave., 930-4062) Casual dining in an elegant atmosphere, extensive menu for lunch and dinner, best Sunday brunch. Smoking in the lounge. \$

**Ritchie Mill Bar and Grill** (10171 Saskatchewan Dr., 431-1717) Century old fieldstone walls create a cozy atmosphere in which to enjoy a variety of dishes or relax during happy hour 4-6 p.m. Smoking. \$-\$

**Sidetrack Café** (10333-112 St., 421-1326) Whether you like succulent steak, decadent eggs Benedict in the morning or late night chicken wings, the Sidetrack Café kitchen will do it for you. Smoking in the lounge. \$-\$

**Teak Room** (16615-109 Ave., 484-0821) Enjoy a fine dining experience with gourmet dishes prepared by our award-winning chefs. Non-smoking. \$

**Turtle Creek Café** (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes and pizza, stirfries, pasta and more. Non-smoking. \$

### EAST INDIAN

**Jalpur** (3005-66 St., 414-1600) A small establishment with great cuisine. \$

**Jewel of Kashmir** (7219-104 St., 438-4646) Discover a place that's out of this world. Designed to capture the excitement and glamour of India.

**Khazana** (10177-107 St., 702-0330) Authentic Tandoori cuisine in one of Edmonton's most elegant dining rooms. Smoking in the lounge. \$

**New Asian Village** (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. Smoking. No minors. \$

**Spicey House** (9777-102 Ave., Canada Place (Food Court), 425-0193) Veg and non-veg curries with choice herbs, the secret to the intoxicating flavour of Indian cuisine. \$

### EUROPEAN

**Continental Treat** (10560-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. Non-smoking. \$

**Madison's Grill** (Union Bank Inn, 10053 Jasper Ave., 423-3600) Unique historical building; upscale regional cuisine with a European influence. Non-smoking. \$

**Restaurant Moskow** (104, 14315-118 Ave., 455-7677) Try Russian dishes like borscht and meat dumplings in the warm atmosphere and listen to Russian music. Non-smoking. Lunch \$. Dinner \$.

**The Russian Tea Room** (10312 Jasper Ave., 426-0000) Romantic, quiet restaurant in the heart of downtown. Best cheesecake in town. European and Ukrainian cuisine. Palm readings daily. Non-smoking and smoking. \$-\$

### FRENCH CUISINE

**The Blue Pear** (10643-123 St., 482-7178) Open Weds-Sat. The Blue Pear serves a French style five course prix fixe menu that changes every two weeks. The current menu can be viewed at [www.thebluepear.com](http://www.thebluepear.com). Reservations are highly recommended. \$

**La Boheme** (6427-112 Ave., 474-5693) A rare establishment where the alchemy of the surroundings, food, drink and service combine to create something approaching the art of living well. \$

**Café Amandine** (8523-91 St., 465-1919) Fine French cuisine. Entertainment on Friday and Saturday. Non-smoking. \$

**The Crêperie** (10220-103 St., 420-6656) Award-winning Edmonton institution without haute price. Non-smoking. \$

**Three Musketeers** (10416-82 Ave., 437-4239) The heart of a French crêperie with an adventurous soul! Traditional French fare and tantalizing specials served in a relaxed European atmosphere. Non-smoking. \$

**Normand's** (11639A Jasper Ave., 482-2600) Whether you're craving a wild mushroom soup or have an appetite for wild game, we can fill your needs. It's a country-French fare with an Alberta accent. Smoking in the lounge. \$

### GREEK

**Grub Med Ristorante** (17 Fairway Dr., 119 St. & 37 Ave.) Edmonton's finest Greek restaurant. Open for dinner at 5 p.m. \$-\$

**It's All Greek to Me** (10127-100A St., Rice Howard Way, 425-2073) Delicious spanakopita with fine Greek wines. Beautiful Greek atmosphere. Smoking. \$

**Koutouki Taverna** (10704-124 St., next to Roxy Theatre, 452-5383) The most authentic Greek food in Edmonton, prepared by the original Yianni himself. Smoking. \$

**Symposium on Whyte** (10439-82 Ave., 2nd Floor, 433-7912) Innovative Greek cuisine in a beautiful open setting overlooking Whyte Ave. Non-smoking. \$-\$

**Syntaki Greek Island Restaurant** (16313-111 Ave., 484-2473) Visit the Greek Islands in Edmonton. Smoking in the lounge. \$

**Yiannis Taverna Restaurant** (10444-82 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere. Non-smoking. \$

### IRISH PUB

**Celli's** (10338-109 St., 426-5555) A great variety of pub food and drinks. Smoking. \$-\$

**The Druid** (11606 Jasper Ave., 454-9928) The best pub food, drinks and Industry night in Edmonton. Features authentic Irish entrées and daily lunch specials. Smoking. \$-\$

**O'Byrne's Irish Pub** (10616-Whyte Ave., 414-6766) We serve a variety of pub food, all hand-made with care and pride. From our homemade fish 'n' chips to our near-famous Irish breakfast. Our menu changes daily, so please come in and indulge in the experience. Smoking. \$-\$

**Scruffy Murphy's Irish Pub** (Whitemud Crossing, 4211-106 St., 485-1717) Traditional Irish fare plus pub favourites. Half-price appetizers during happy hour. Smoking. \$-\$

### ITALIAN

**Allegro Italian Kitchen** (10011-109 St., 424-6644) Italy comes to Edmonton, with great atmosphere and even better food. \$

**Bruno's Italian Restaurant** (9914-89 Ave., 433-8161) Quiet, one of Edmonton's best-kept secrets. Smoking. \$-\$

**Chianti** (10501-82 Ave., 439-8729) Boticelli paintings serve as a nice backdrop in establishment offering the best pasta selections in town. \$

**Eastside Mario's** (2104-99 St., 488-8938) All you can ask for in Italian cuisine. \$

**Flore Cantina Italiana** (8715-109 St., 439-8466) Good, affordable, restaurant off campus. Non-smoking. \$

**Il Portico** (10012-107 St., 424-0707) Trendy downtown restaurant with fresh imaginative dishes. Non-smoking. \$

**Italian Kitchen Restaurant** (69 Ave., 178 St., Callingwood Mall, 489-5619) Relaxing Italian dining. From pastas such as fettuccine Alfredo to dishes such as steak Diane. Non-smoking. \$

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**The Old Spaghetti Factory** (10220-103 St., 422-6088) Heaping plates of spaghetti served with our patented thick, tasty sauce. Non-smoking. \$

**Pappa's** (4702-118 Ave., 471-5749) A fine Italian family restaurant. Non-smoking. \$

**Piccolino Bistro** (9112-142 St., 443-2110) Beautiful, uncomplicated Italian fare in an appealing environment. \$

**Sicilian Pasta Kitchen** (11239 Jasper Ave., 488-3838; 805 Saddleback Rd., 435-3888) Two great locations, one mission. Great Italian cuisine. \$

**Sorrentino's** (10844-95 St., 425-0960) In the heart of Little Italy, serves delicious authentic Italian fare. Non-smoking. \$

**Sorrentino's Whyte Avenue** (10612-82 Ave., Varscona Hotel, 474-9860) Authentic Italian cooking. Tantalizing appetizers, pizzas, calzones, pasta, sandwiches and entrées. Smoking in the lounge. \$

**That's Aroma** (11010-101 St., 425-7335) The garlic specialists, offering fine Italian cuisine. \$

**Tin Pan Alley Pasta House & Winery** (4804 Calgary Trail South, 702-2060) Pasta by day, party by night! Edmonton's hottest new restaurant for delicious and affordable pasta. Smoking in the lounge. \$

**Tony Roma's** (11730 Jasper Ave., 488-1971) Great barbecue chicken and ribs with lots of food on your plate. Non-smoking. \$

**Zenari's on 1st** (10117-101 St., 425-6151) Enjoy eclectic Italian food in an intimate funky atmosphere. Dinner or drinks, featuring live jazz every weekend. Wheelchair accessible. Non-smoking. \$

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**Kyoto** (10128-109 St., 420-1750; 8701-109 St., 414-6055) A varied selection of sushi & entrées. Try our tatami rooms. \$

**Mikado** (10350-109 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. Non-smoking. \$

**Nagano Japanese Cuisine** (10080-178 St., 487-8900) Authentic Japanese food. Extensive menu choices from sushi to pan fried dumplings and teriyaki beef or chicken. Open for lunch and dinner. \$

### KOREAN

**Korean Bul-Go-Gi** (8813-92 St., 466-2330) Authentic Korean style barbecue. Licensed & take-out. \$

### LATIN

**Valparaiso Latin Canadian Club** (10816-95 St., 425-5338) Great Latino food! Great Latino music! Open Thursday, Friday and Saturday at 7 p.m., Sunday at 3 p.m.. Free tango lessons on Thursdays. \$

### LEBANESE

## DISH WEEKLY

Continued from previous page

offers great food. Steaks, gourmet pizzas and pasta, with a touch of Mediterranean cuisine. Smoking and non-smoking. \$-\$

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**Julio's Barrio** (10450-82 Ave., 431-0774) Hearty dishes in a trendy neighbourhood, perfect for your next fiesta. Non-smoking. \$

## MONGOLIAN

**The Mongolian Grill** (10104-109 St., 420-0037) Fun, creative Mongolian barbecue. You select the meats and vegetables, we'll prepare them. \$\$

## PAstry SHOP

**Alain Patisserie** (9925-82 Ave., 988-9312) Quality French breads and pastries. Also serving sandwiches, quiches and specialty coffee. Non-smoking. \$

## PIZZA

**Funky Pickle** (10441-82 Ave., 10835-Jasper Ave., 17104-90 Ave., 433-FUNK(3863)) Best Pizza, Edmonton Journal Summer Reader Survey, 1996-99; Golden Fork Award, 1999-2000; Edmonton Journal four-star rating. \$

**Park Lounge & Sports Bar** (Franklin's Inn, 2016 Sherwood Dr., Sherwood Park, 467-1234) "More than worth the trip." Sherwood Park's best pizza for over 15 years. Unbelievable daily specials to complement our full menu! \$\$

**Parkallen Pizza** (8424-109 St., 430-4777) Multiple-award winning. Same owner/operator since 1986. Serving up Edmonton's finest pizza, Lebanese salad and donairs. \$\$

**Pharos Pizza** (8708-109 St., 433-5205) World-famous pizza since 1970. Made with fresh ingredients and no preservatives. Try our Popeye—it's our speciality. We also offer small dishes for individuals. Non-smoking. \$

## PUBS

**Billy Budd's Lounge** (99 St. & Argyle Road, 436-0439) We offer an extensive food menu, 5 draft lines and a large selection of beer favorites. For entertainment we have 3 pool tables, darts, 7 VLT's and a big screen TV. Smoking and non-smoking. \$

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**Red Fox Pub** (7230 Argyll Road, 465-7931) Our comfortable pub offers darts, pool tables coupled with a cozy fireplace in a relaxing setting. Sunday we offer happy hour all day, plus free pool. Non-smoking restaurant, smoking in the pub. \$

**The Sherlock Holmes Pubs** (10012-101A Ave., 8770-170 St., 10341-82 Ave., 5004-98 Ave.) For a taste of the good old times, come on in and try our British and continental menu. Recently revised with nearly 20 new dishes, we'll have something to tempt your tastebuds! Daily specials also offered. \$-\$

**The Windsor Bar & Grill** (11702-87 Ave., 433-7800) We are open for lunch and dinner and fun all the time. Pizza is our speciality. Prices and fun can't be beat! Smoking. \$

**Yabba's Boneyard/ The Library** (11113-87 Ave., 439-4981) Our specialty is Saturday and Sunday brunch. We're open for lunch, dinner and after work, to unwind and have fun. Smoking. \$

## SEAFOOD

**Lighthouse Café** (7331-104 St., 433-0091; 5506 Tudor Glen Mkt., 460-2222) Our chefs prepare the freshest seafood in town. Lunch and dinner seven days a week. Patio, licensed. \$

**Thomas' Fishermen's Grotto** (9624-76 Ave., 433-3905) Fine dining fish and seafood, featuring the seafood lover's feast for two. Brunch, lunch and dinner. Non-smoking. \$\$

## SPANISH

**La Tapa Restaurante & Tapa Bar** (10523-99 Ave., 424-8272) The only Tapa bar in Edmonton! Delicious cuisine from Spain in a casual atmosphere. Specializing in paella and sangria, 24 tapas available. Great menu. The only place to go for a taste of Spain. Smoking in the basement lounge. \$

## STEAK AND SEAFOOD

**Mirabelle's** (9929-109 St., 429-3055) One block north of the Legislative Building, this contemporary restaurant specializes in Alberta beef and seafood. Other choices include pasta dishes, lamb, buffalo, veal and fresh fish. The wine list offers a fine selection of wines by the glass or bottle. \$\$

**Von's Steak and Fish House** (10309-81 Ave., 439-0041) Alberta beef at its best and great seafood too. Smoking. \$\$

## STEAKHOUSE

**Hy's** (10013-101A Ave., 424-4444) Great steaks in a great atmosphere. Non-smoking. \$-\$

**Yeoman's** (10030-107 St., 423-1511) The Beefeater's steakhouse. Smoking in the lounge. \$-\$

## TAPAS

**Savoy** (10401-82 Ave., 438-0373) Located in the heart of Old Strathcona this intimate lounge offers a beautifully simple dinner menu created by Brad and Cindy Lazarenko of Mise en Place Catering. It offers succulent dishes including an extensive tapas menu. Smoking. \$\$

## THAI

**BanThai** (15726-100 Ave., 444-9345) Awarded certificate of authenticity by the Royal Thai Government with an atmosphere to match. Non-smoking. \$\$

**Bua Thai Restaurant** (10049-113 St., 482-2277) Thailand's distinct authentic cuisine of the new stylish restaurant in downtown Edmonton. \$\$\$

**The King and I** (8208-107 St., 433-2222) The King is back! Amazing selection of dishes—spicy and flavourful. Good enough for the Rolling Stones. Non-smoking. \$\$\$

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**Max's Light Cuisine** (7809-109 St., 432-6241) Great vegetarian dishes including delicious vegan entrees and desserts. \$

**Veggie House** (10508-109 St., 423-4426) Vietnamese vegetarian cuisine. Daily lunch specials. Open Wed-Sat, 11-10. Sun-Mon, 11-9. \$\$

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**Bach Dang** (7908-109 St., 448-0288) Vietnamese noodle house. Non-smoking. \$

**Oriental Noodle House** (10718-101 St., 448-5068) Authentic Vietnamese food in a family-oriented environment. \$

**Tran Tran** (1664 Bourbon St., WEM, 440-0070) In the heart of WEM, great Vietnamese food. \$

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# Haruki Murakami Quakes in his books

Japanese writer reacquaints himself with his country's underlying tremors

BY JOSEF BRAUN

In 1995, Haruki Murakami ended his self-imposed exile from his home country and returned to a Japan transformed by two very different disasters: the Kobe earthquake and the Aum Shinrikyo cult's gas attack on Tokyo subway commuters. The author's seemingly disillusioned feelings toward his culture and his reluctance—with several significant (if perhaps inadvertent) exceptions—to make direct comments on it (a sense compounded by Murakami's radical embracing of Western culture in both the content and style of his writing) seemed to suddenly reverse. This led to his fascinating nonfiction examination of the latter event in 1999's *Underground*, and his musing upon the former in his second collection of short fiction, *After the Quake*, now available in a translation by Murakami essayist Jay Rubin (whose terrific *Haruki Murakami and the Music of Words* is also newly available).

What distinguishes both of these books and makes them so refreshing is their intriguing absence of conventional "soul searching" or sensationalizing regarding the events that

inspired them. Instead of a lurid account of the dark forces behind Aum's attack, *Underground's* built upon a series of interviews with the victims and a handful of former Aum members. Murakami questions his subjects as though reacquainting himself with contemporary Japanese life, his interests invested not in exploiting the gory details of these people's suffering but in the effect of the attack on their everyday lives. And, quite organically, connections arise from this shared experience. This rigorously individualistic author, so uncomfortable in deal-

## [movie] books

ing with people in the collective, had created a book about Japan as a community (even if that community is depicted as splintered and suffering an identity crisis).

### Seism does matter

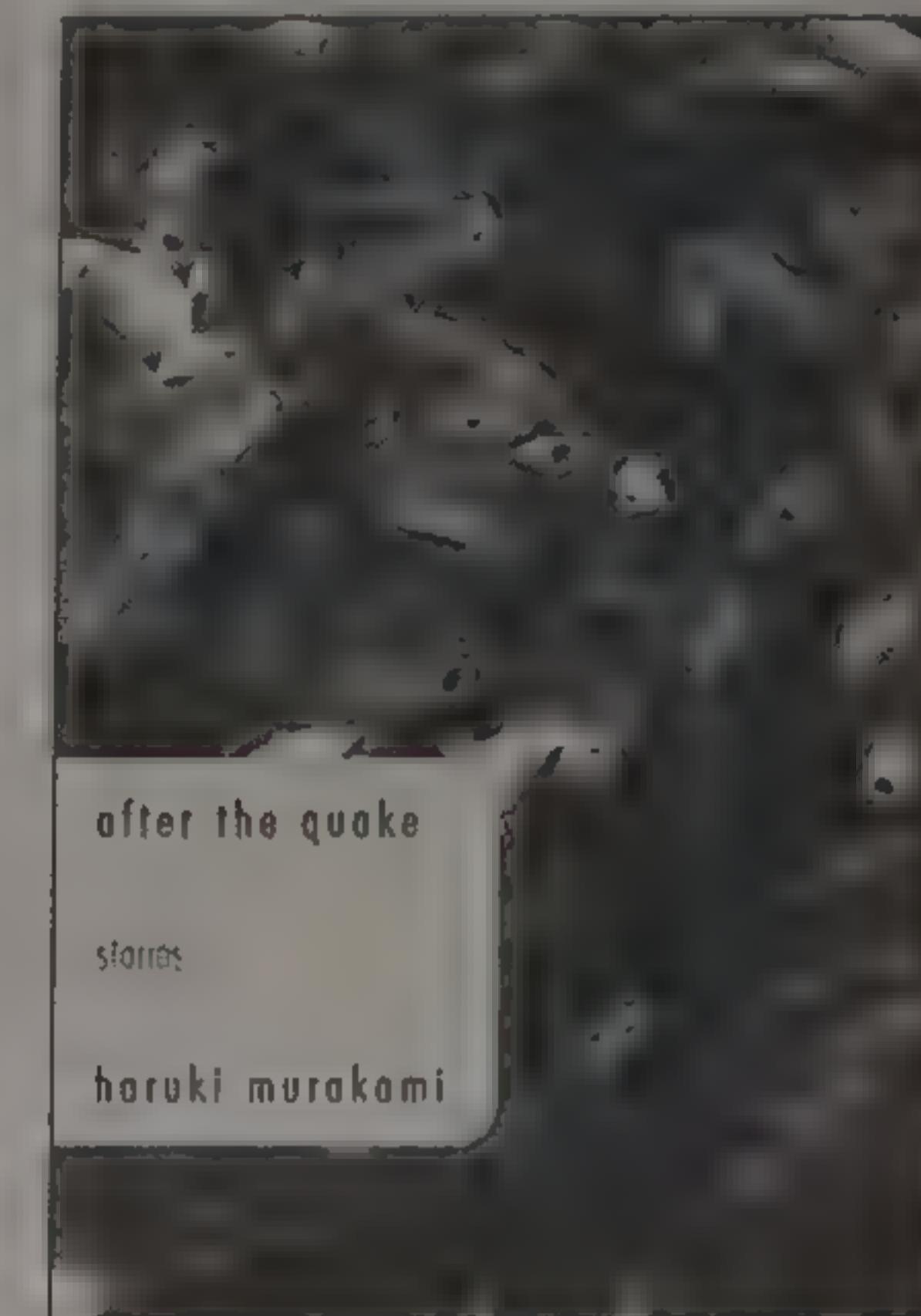
Likewise, the six tales in *After the Quake*, set in the mere weeks between these twin tragedies, contain not a single replaying of the earthquake's catastrophic effects (none are even placed in Kobe) but tell stories about lives lived only on the periphery of the incident. The quake lingers in the book's margins like a refrain—sometimes solemn, sometimes poisonous—its distant tremors altering characters more in their interior chemistry than in

their articulated thoughts. And, again unassumingly, the quake informs the sextet with its single most abiding theme: a subconscious, empathic awareness of death not just as an idea, but a transforming life event. These characters, without consciously seeking it out, find themselves in uncomfortable proximity to some swirling abyss.

In "UFO in Kushiro," an electronics salesman is abandoned by his wife after insensitively ignoring her obsessive monitoring of the quake's aftershocks on TV. (Her behaviour will no doubt resonate to millions who were glued to CNN in the wake of September 11.) The protagonist is akin to those good-natured reformed Don Juans from Milan Kundera novels, going through life contentedly on autopilot until his wife's rejection awakens him to the hollowness of his existence. He accepts a strange mission from a friend to transport a mysterious box to Hokkaido (the setting of much strange activity in Murakami's *A Wild Sheep Chase*), where he discovers that his newfound emptiness has left him with reduced sexual powers and a peaked sense of mortality, tempered by a vague feeling of beginning a new journey.

In "Landscape With Flatiron," a young woman tries to connect with a remote older man who resolutely refuses to find out whether his wife and children in Kobe—whom he abandoned years ago—survived the quake. The two share a moment in

which they ponder the potential solace in dying together, as though death might be their sole engine of communion. Similarly, the protagonist of "Thailand," the book's gravest selection, is given some not-so-cryptic advice from an alleged clairvoyant that she must face her mortality



to release the "stone" of anger within her. "Living and dying are, in a sense, of equal value," she thinks.

### Third watch

Each story in *After the Quake* displays Murakami's singular talent for balancing the everyday with the uncanny, though (the hilarious, Kafkaesque "Super-Frog Saves

Tokyo" notwithstanding) they seem most clearly fixed on minute, idiosyncratic character details that never strain for grand thematic significance. Each is told in third person, a method unusual to Murakami (although used in his famous *The Wind-Up Bird Chronicle*) that allows him easier access to a broader palate, able to jump around in time, place and character. The stories use this technique, in combination with Murakami's highly nuanced sense of rhythm and an almost musical structure, to give the collection an odd sense of unity (not unlike Jerzy Kosinski's *Steps*) that's arguably as cohesive as that of his pleasingly less-than-neat-and-tidy novels.

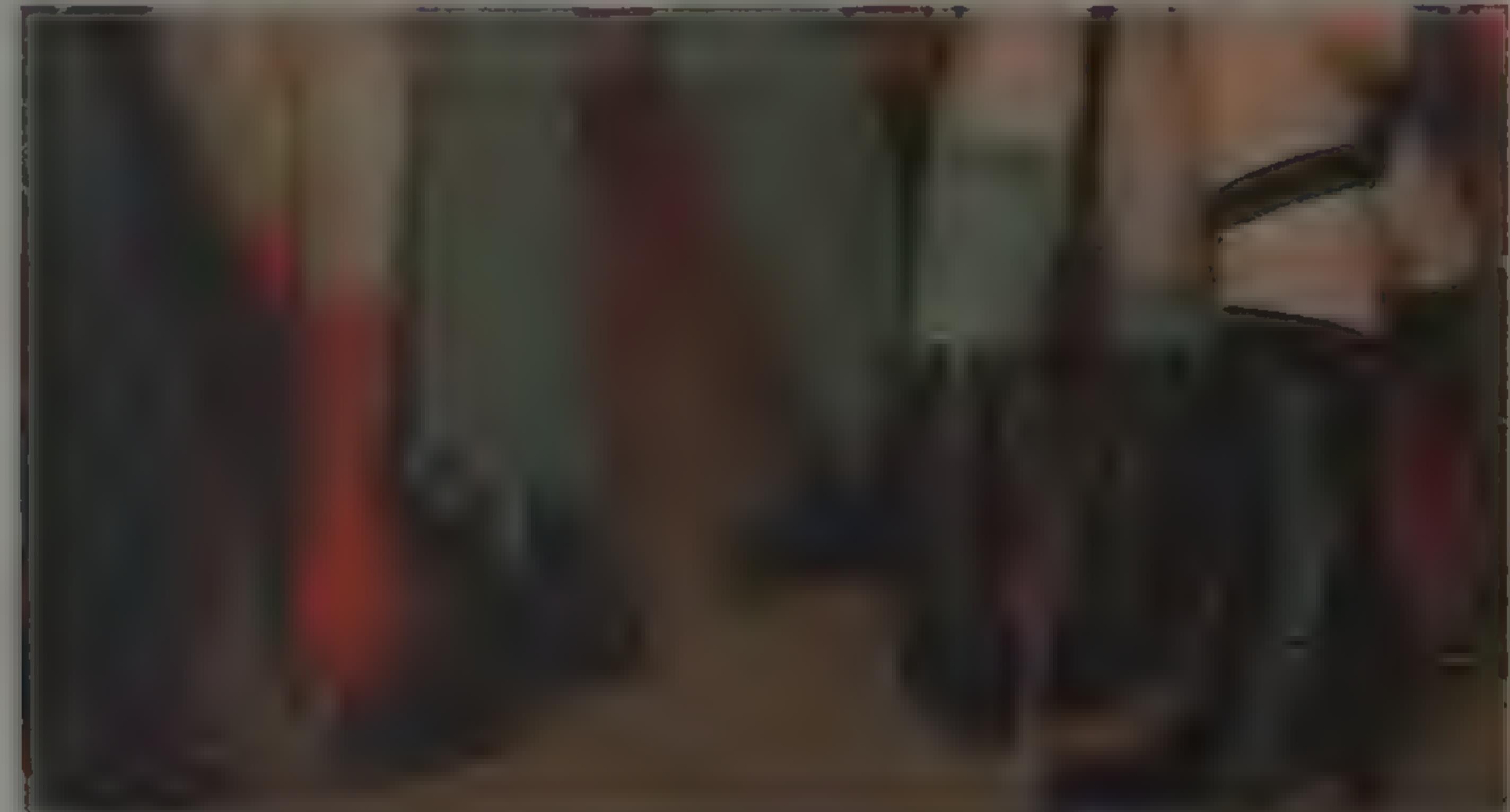
Which isn't to say that there's any lack of variety; these stories overlap with curious motifs (abandoned family members, frogs, bears) and shift tone smoothly, but the motifs' meanings are hardly overt and the shifts range over the course of the book in such a manner that I'd be hard-pressed to boil its overall tone down to a single adjective. I never felt like Murakami was being deliberately obscure or evasive, only that clear-cut answers have no place in his work. After all, the often-difficult acceptance of life's pervasive mysteries is part of what *After the Quake* is all about. 

### After the Quake

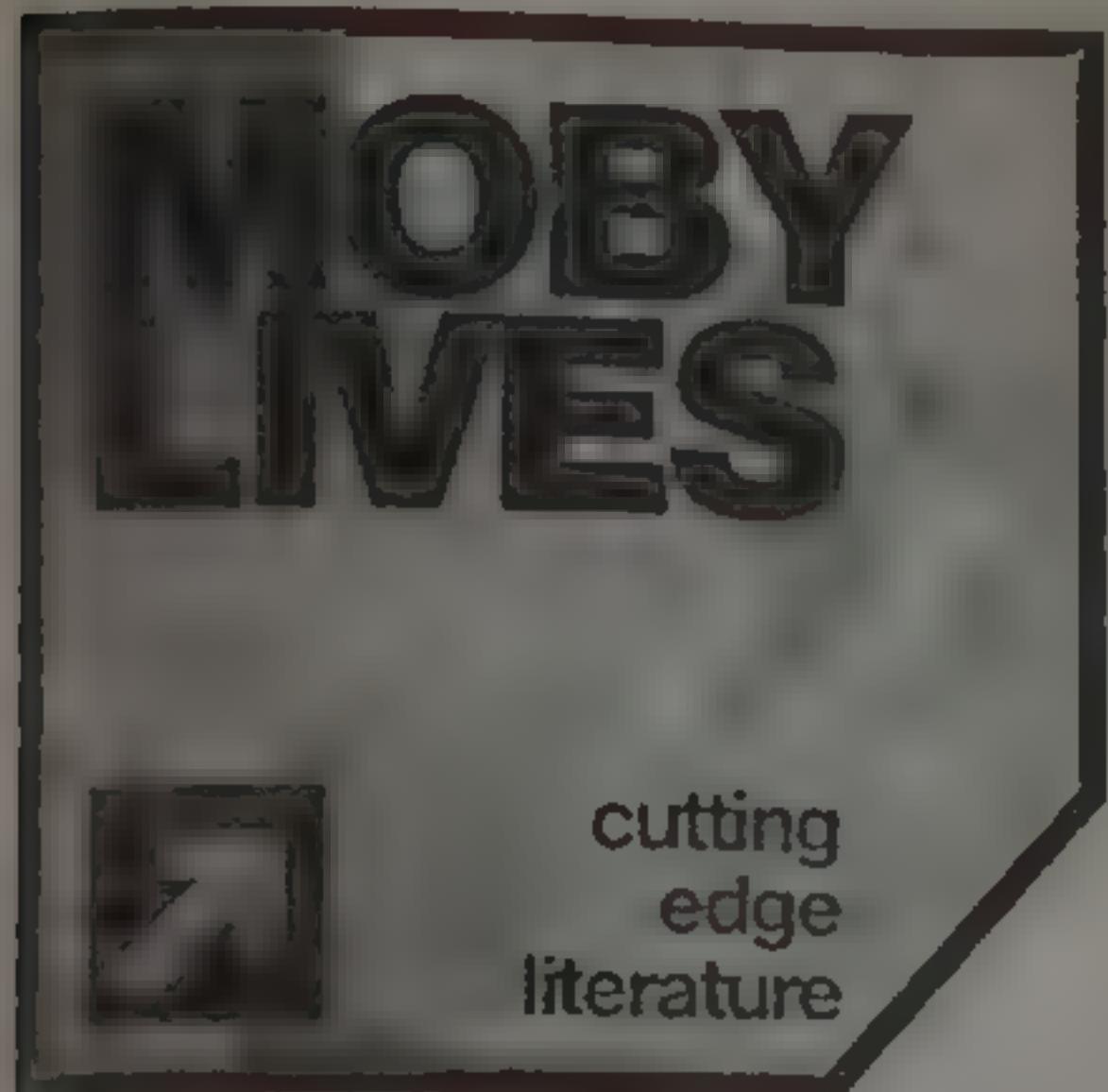
By Haruki Murakami • Translated by Jay Rubin • Knopf • 181 pages • \$32



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BY DENNIS LOY JOHNSON

**A blizzard of winter poetry**

It's a phenomenon I've attributed to the September 11 tragedies and the need to find a more emotional way of relating: an upsurge of interest in poetry. But while recently reading a terrific collection by Matthew Cooperman called *A Sacrificial Zinc* (Pleiades Press), I've noticed some other trends developing.

*Zinc* came out last winter and it now seems to me that Cooperman was leading the pack in some ways—a pack of poets showing a renewed interest in form, or at least an interest in experimentation that was about something other than, well, lack of form. Cooperman also showed a refreshing interest in poetry that stretched beyond the insular and self-referential, and exists in reference to other art and to history.

This winter, a surfeit of wonderful new poetry books make the case most eloquently. For instance, amongst small press publications, Melanie Braverman's *Red* (Perugia) contains poems of such elegant form that the power of

Braverman's already moving elegies is compounded. Similarly, the reflective quality of Joseph Somza's poems in *Cityzen* (La Alameda Press) benefit from the combination of short lines and long stanzas—the form seems to mimic glimpses of meaning in the ongoing busyness of middle America. Sandra Meek, too, uses forms that seem to mimic themes in *Nomadic Foundations* (Elixir). Her work shape-shifts as she studies differences between her own culture and that of places she's travelled, particularly focusing on her time in Botswana.

University presses, too, are releasing some exciting work. Reginald Gibbons, for example, in *It's Time* (Louisiana State University Press), takes an energizing look at the wonders of the ordinary and the interplay between language and perception. And *The Powers of Heaven and Earth: New and Selected Poems* by the late John Frederick Nims provides a welcome overview of the witty, humane work of an important poet (also well known for his years editing *Poetry* magazine). In *Black Swan* (University of Pittsburgh Press), Lyrae Van Cief-Stefanon combines colloquial language with classical mythology to give powerful voice to women past and present.

In *Rouge Pulp* (Pitt), Dorothy Barresi plumbs a seeming contradiction of modern life—plenty of everything except spirituality—with an invigorating, humourous verve. And in *Brave Disguises* (Pitt), Gray Jacobik conducts a rigorous yet graceful search for beauty amidst the mundane.

Some big-house releases, meanwhile, nicely showcase widening interests, too. Take this year's co-winners of the Bakeless Prize: Melinda Markham's

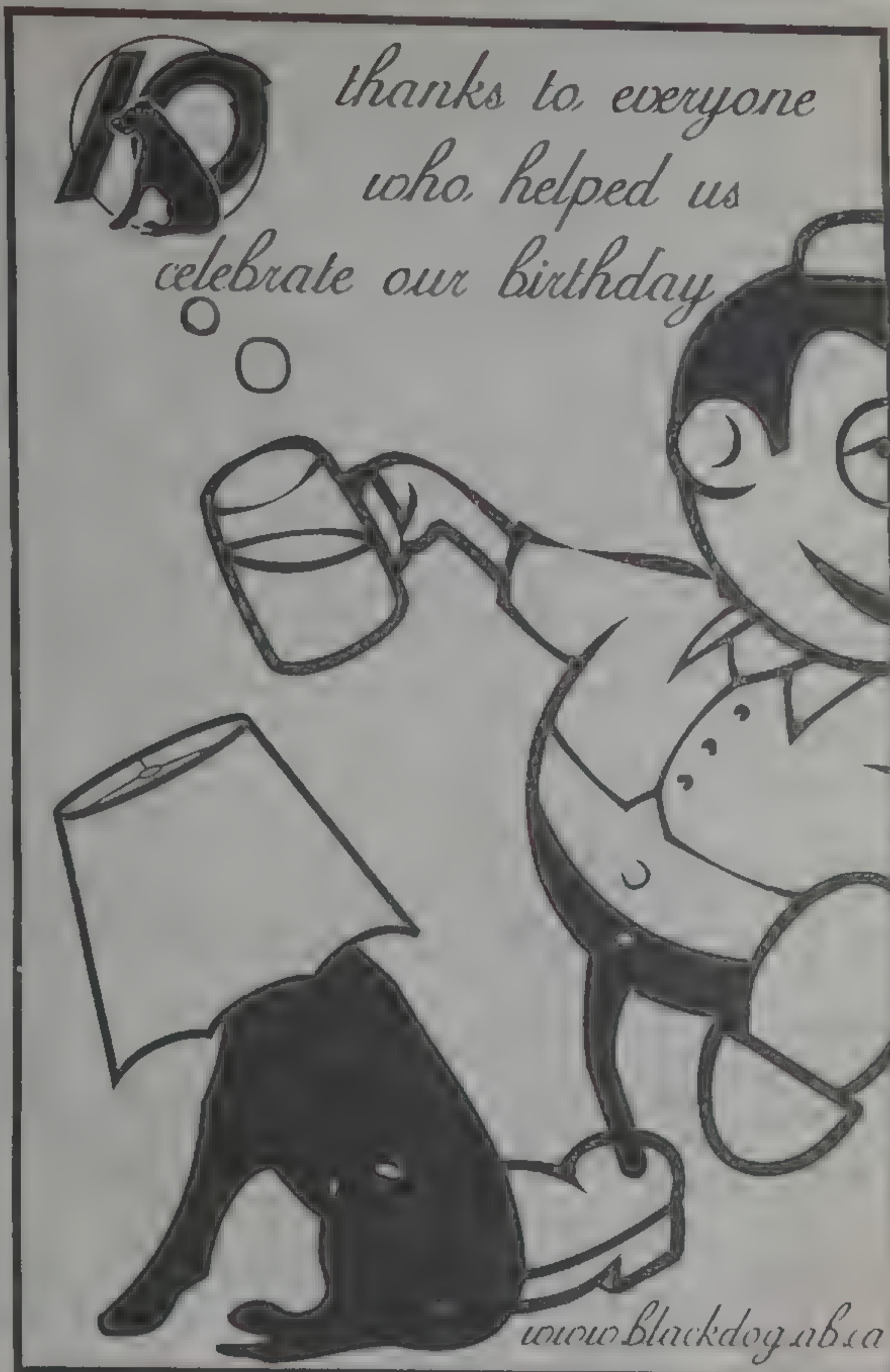
*Ninety-Five Nights of Listening* (Mariner) explores a fascination with Japanese culture, art and history and the unexpressed experiences of women, while Miranda Fields's *Swallow* (Mariner) considers the wild and the tame within each individual.

In *The Nerve* (Houghton Mifflin), Glynn Maxwell turns a Brit's wry and discriminating eye on football, TV weatherman and other wonders and oddities of American culture, while Rodney Jones's *Kingdom of the Instant* (Houghton Mifflin) studies the influence of history and religion on the author's experience in the South, ranging gloriously from the down-and-dirty to the transcendent.

A new, expanded version of Adrienne Rich's selected poems, *The Fact of a Doorframe* (Norton) is the perfect introduction to the lyrical but sharp-edged work of one of America's leading poets. And in *Early Occult Memory Systems of the Lower Midwest* (Norton), another great lyricist, B.H. Fairchild, creates an intoxicating, semi-magical landscape populated by some very moving American dreamers.

Finally, amongst the most moving new poetry comes D. Nurkse's *The Fall* (Knopf), a collection of exquisitely shaped poems highlighted by the poet's gift for delicate yet piercing epiphanies, and the first posthumous release by W.G. Sebald. *After Nature* is a collection of blank verse that seems as authoritatively experimental and as relentlessly unflinching as his revolutionary prose.

In short, and regardless of what started it, good poetry seems to be breeding good poetry. ☺



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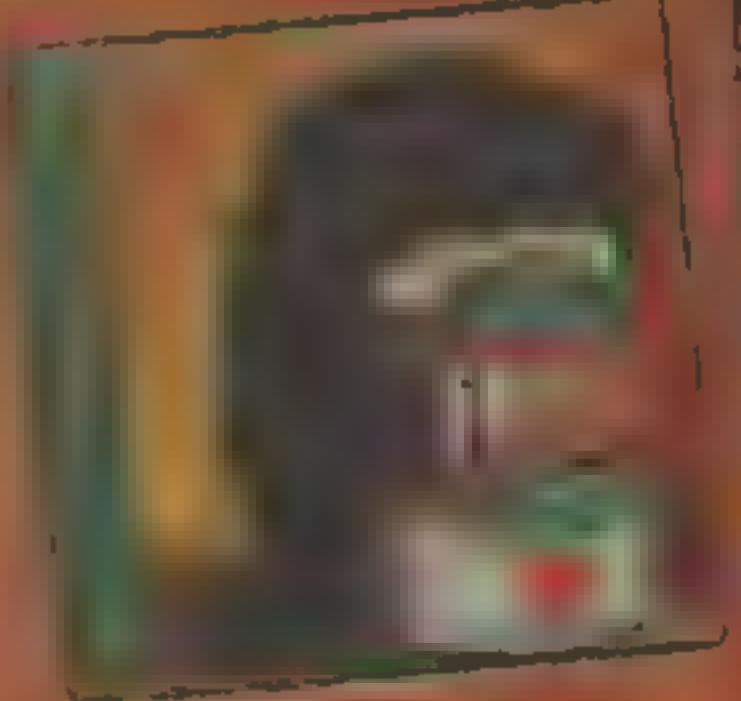
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# Nokomis congeniality

Virginia Blay is sewing circles around the competition

BY JULIANN WILDING

**N**okomis Clothes by Canadians is a little off the beaten path, but that's part of its charm. It's located in the alley next to the Commercial Hotel—and the gems the shop boasts more than justify the effort of making the gruelling 10-metre stroll off the well-travelled Whyte Avenue strip.

Virginia Bray opened the cute and quirky little boutique on September 14 after moving here from Victoria, B.C.; as a result, she feels she may have just missed out on Strathcona's most bustling retail season, but hopefully some holiday traffic will still come her way. Carrying only Canadian lines is a big part of Bray's mandate, but that doesn't mean you'll find any T-shirts with wolves on them or maple-leaf knitwear on her racks. Nokomis is the only Edmonton shop carrying funky, stylish underground lines like Dust, Allison Wonderland and Astrosatchel (all of which rule the Vancouver indie-fashion label scene) while Preloved from Toronto is about as ingenious and artistic as fashion gets. Bray and her co-workers have their own up-and-coming line of unique basics, also called Nokomis, and they work on patterns and assemble items on the sewing machines that sit right behind the front counter.

"People seem into it," Bray says. "They get to see a different part of the process going on when they come into the store. It's pretty interesting making clothing, and it's also a lot harder than a lot of people think. And for me, if we're going to be working on a line and we don't have a lot of money right now and there's going

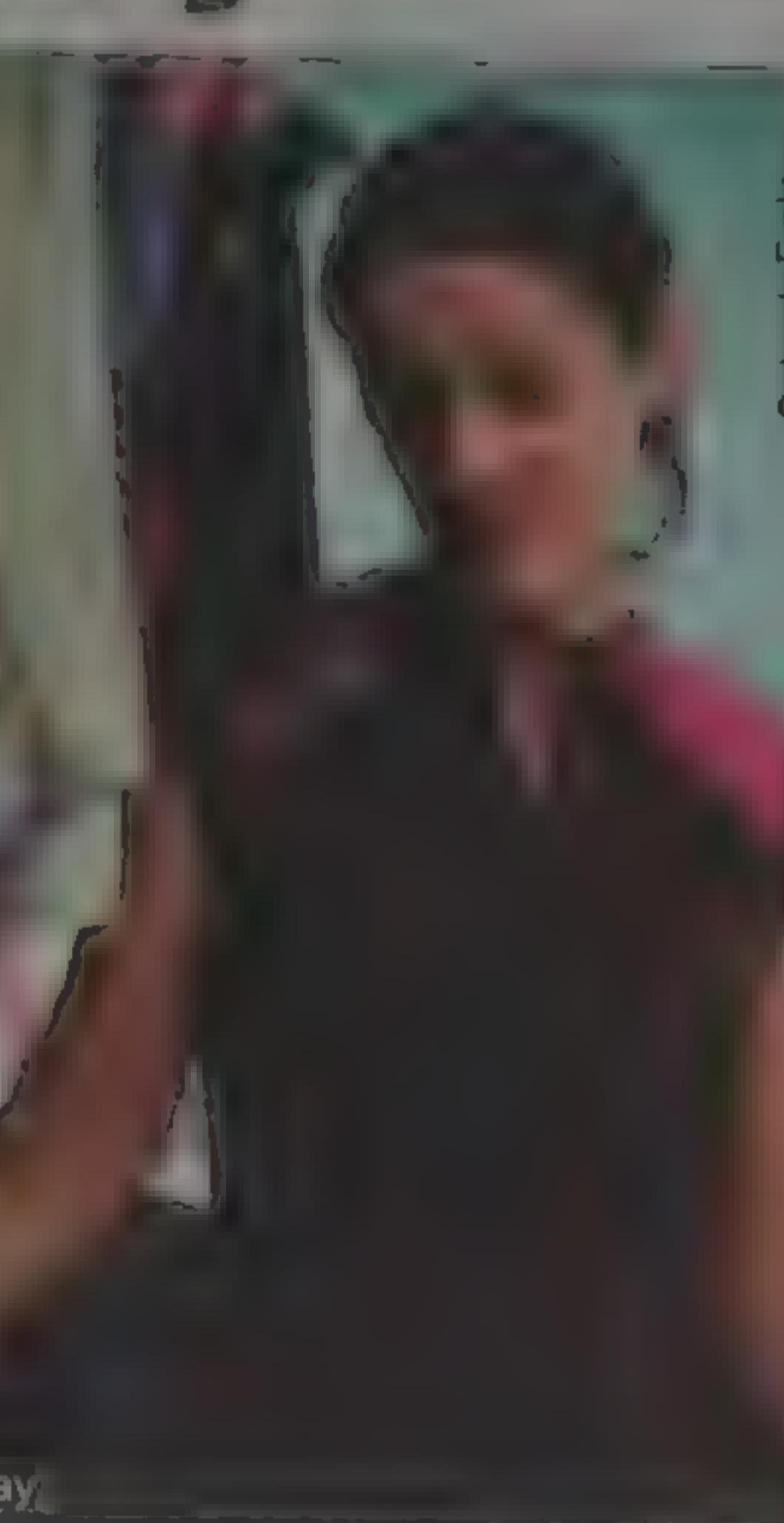
to be a lot of sitting around, I'd rather not pay someone to sit around and then pay someone to sew. Sometimes it gets a little messy, a little chaotic, but they're working on something all the time in there."

When they're not creating items for the Nokomis line, the girls in the shop sew reusable shopping bags out of gingham for customers to take goods home in and, hopefully, reuse them as lunch sacks or grocery bags. "What do you do with all those plastic bags when you get them home?" Bray asks. "There's enough plastic bags floating around out there. I'm a B.C. girl, a treehugger—leave our resources alone! You've got to have toilet paper but you don't need fancy plastic bags."

This environmental consciousness is evident in all areas of the shop, from the lines Bray chooses to her business cards, which are hand-drawn on scrap paper. "When I'm old, I'll be an eco-terrorist," she laughs.

## Granny hall

To celebrate her new store and its wares, Bray is having a fashion show (a very casual one) at the Backroom Vodka Bar on December 11. "We've just got to be ourselves," Bray says, "so it's going to be pretty relaxed, and the models are going to be, you know, normal." Bray explains that, to her, beauty is something that comes from the inside, and that people feel most relaxed and comfortable when their clothes reflect their personality. "If you're not dressing your personality, you don't look good," she says. "You pull off a look because it's who you are, so I'd like to have all shapes and sizes in the show. I might even get my mom



Virginia Bray

Patrick Fintz

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## LADING HOME GROW

It's opening date  
isn't the only  
category where Lake  
Louise comes first

BY COLIN CATHREA

Lake Louise Ski Area opened for business this year on November 2, making it not only the first resort in Canada to do so this season but the holder of the record for the earliest opening date in history. However, Louise—which likes to describe itself as “Big, Bold and Beautiful”—is currently also a little bare. For now, except for a big white stripe down her face, Lake Louise needs some help from above.

But there's still great skiing and riding to be had on the new Top of the World six-pack Chair, which the resort publicity (who obviously like their superlatives) tout as “the biggest and fastest lift in the Rockies.” The Glacier chair is also open, along with the Olympic Chair and Sunny T-Bar, from 9 a.m. until 4 p.m. The resort itself has opened with one major route, a 2.5-kilometre skyway utilizing three runs (Bald Eagle, Wiwaxy and Easy Street), accessed from the Glacier Express

high-speed quad. On-mountain services, including daycare, rental, ski school and the Lodge of the Ten Peaks, are also operational.

Western Canada's largest snow-making system, along with recent cold temperatures, have enabled Lake Louise to lay down a significant base of manmade snow ranging in depth from 25 to 40 centimetres, allowing skiers and riders to make early season turns from the top of Glacier to the base of the resort.

And then there's the fact that this resort is, to put it simply, astonishingly beautiful, in particular the unbelievable view from the Top of the World at the summit of Mount Whitehorn, the highest point on Louise's two mountains. Every time I ski here, I stop for at least half an hour and take a break just for the view. From here, the entire backside of the mountain is accessible with runs ranging from green to double black diamond.

But let's not get ahead of ourselves too much—this is one hell of a big place, and I've skied it all. On the front side are some excellent cruising runs like Meadow Race pitch and Wapta. If you stay to skiers' right, there is a natural/man-made snowpark that darts through the trees. Whitehorn Lodge is halfway down the front face, and



## Lake's heaven

it's a good hideaway if the crowds are big. (It's a popular retreat for brown-baggers.)

### Yours, Mine and ours

But that's one thing about an area with this many acres: you can always get away from the crowds. On the backside of Whitehorn Mountain are 2,500 skiable acres alone. Boomerang is a nice wide-open blue cruiser that takes you down to the bottom of what some call the “Jewelry Box.” Stop and look up—way up. This vantage point gives you a good perspective

on where you can go back here. To the left of the Paradise Chair are some of the wickedest bump runs anywhere. They call this the “Diamond Mine” because it's all black diamonds, baby. After everyone collects down on the bottom, follow Pica to another quaint log lodge named Temple. And above Temple lies Larch, one of the most perfect pitch cruising runs I have ever skied or boarded. When the conditions are right, it's the kind of place where you may get pulled over for excessive speed. If the snow cover is good, go play in Rock Garden at the bottom of a landslide that provides

drops and gullies. Larch alone adds another 600 skiable acres.

Your range of accommodations and dining is as diverse as the mountain you just skied. Take a drive up to the Fairmount Chateau Lake Louise and look around. It doesn't get any better than this. Try a buffalo burger in the lounge downstairs, or any one of several five-star restaurants. Room rates range from around \$200 to \$2,000 a night. There are several hotels down the mountain like the Lake Louise Inn, which offers good rooms and rates. The hostel is excellent and serves great breakfasts and dinners. ☺

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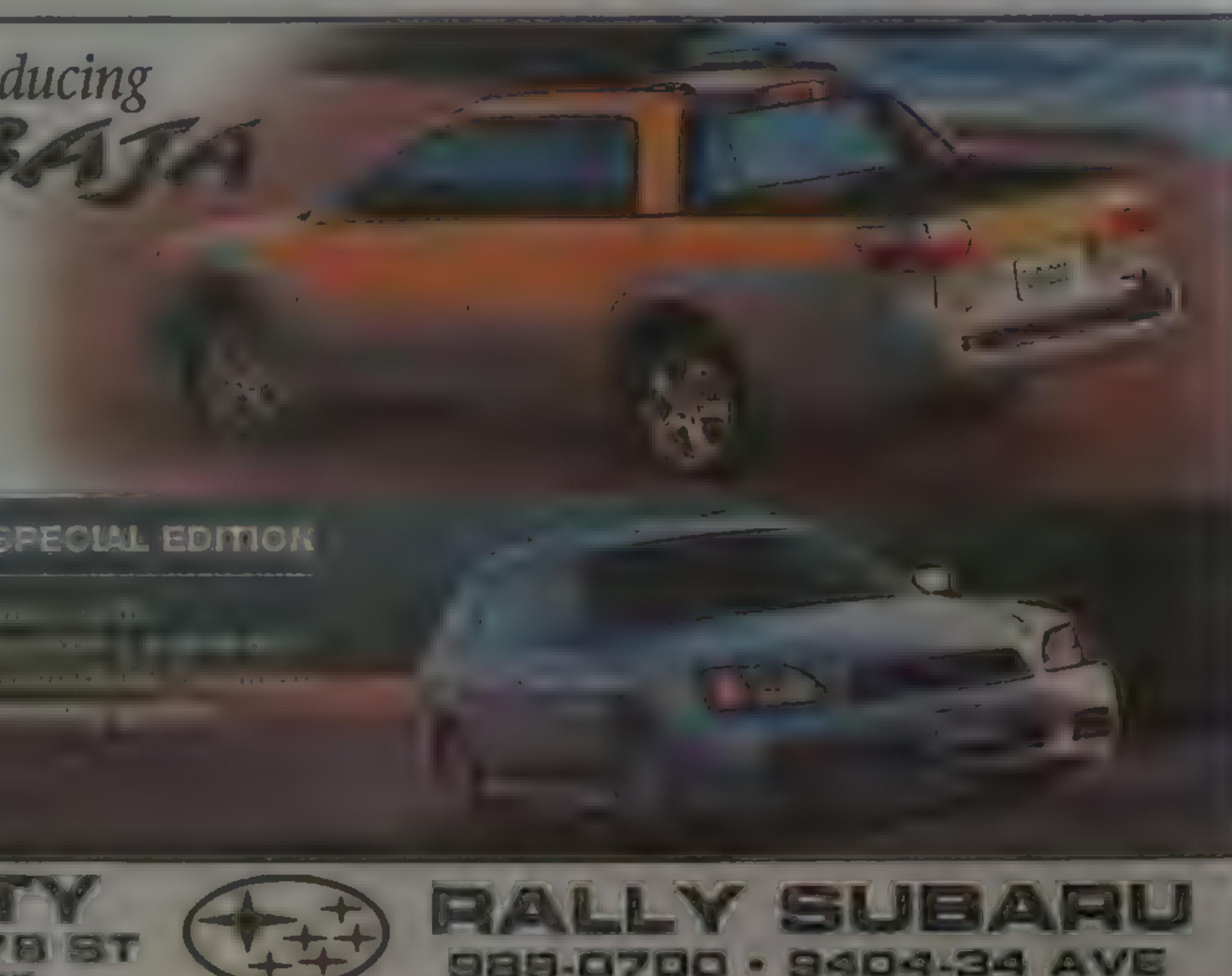
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By RICK OVERWATER

## The vids are alright

Dentists of the world, rejoice! Jibbing continues to gain popularity. Which means that more and more young riders are on the painful end of a learning curve, paying for new skills by first doing face-plants on cold, unforgiving, handrails—not to mention the cement stairwells that are usually nearby. Ouch. You'll see more jibbing than ever in this season's current snowboard videos—perfect for Christmas presents or just feeding the stoke as you gear up for another winter of riding. Fortunately, most filmmakers still pack in plenty of pipe and backcountry action for the old-schoolers.

Here's some thoughts on a few of this year's new videos, available at most local snowboard shops.

**Full Metal Edges (Grenade Gloves):** *Full Metal Edges* provides bang for your buck with a huge roster of well-known riders and tons of footage supplied by filmmakers from around the world, including Alberta's Adam Balon. Expect to see a lot of American big shots like Danny Kass and Shaun White who are, of course, unbelievable. Kass's sick Olympic run is included in his segment. This year, the obligatory rider bent on proving that snow and snowboarding have nothing to do with each other any-

more is Shane Flood. You'll shake your head in disbelief as he uses approximately one teaspoonful of snow to launch himself down a nasty set of stairs with nothing but bare cement to land on.

**Pulse (Mack Dawg):** *Pulse* takes place primarily in the Pacific Northwest with backcountry footage ranging from Oregon to Whistler. If this flick is about one thing, it's going big, as eternal killers like Peter Line and Devon Walsh ably demonstrate. At no time, however, does style get substituted for amplitude and Keir Dillon gets bonus points for staying consistently smooth as he flies to the edge of the stratosphere.

**Clock Work (The Gathering Collective):** As usual, Gathering vids are an excellent way to check the current state of the Canadian scene. Quebec's always-massive crop of pipe and park specialists are well represented, especially by Sylvain Beauchesne, who butters several rails with a bucketload of finesse. There's no faulting the excellent rider segments in *Clockwork* but the way-too-long graphic interludes will have you reaching for the fast-forward button.

**After-Bang (Robot Food):** An excellent mix of park trickery and backcountry booters, J.P. Solberg demonstrates that perfect 900s are now the benchmark for any self-respecting pro. Backside, frontside—whatever your flavour, he delivers

them large. Travis Parker proves the power of imagination by screwing around with a dome-top garbage can lid on a patch of snow that could easily be your backyard.

**Nixon Jib Fest (Mack Dawg):** Balance, and the graceful look that comes with it, is one of the most important attributes of a good rider. This documentary of a three-day contest held in California proves that in away backcountry-hucker videos never could. A Who's Who of lucky pros were allowed to design whatever obstacles they wanted—one look at the circle rail and you'll want to try one yourself. Whether you'll be as stylish and smooth as contest winner J.P. Walker, who could very well be the most fluid rider ever, is another thing altogether.

Cutting edge, yes. But *Nixon Jib Fest* could also be the first sign of jibbing gone too far. By the time they start recreating whole staircases on the hill "to add consequence," you find yourself asking, "Uh, what's the point of even going into the mountains then?" ☐

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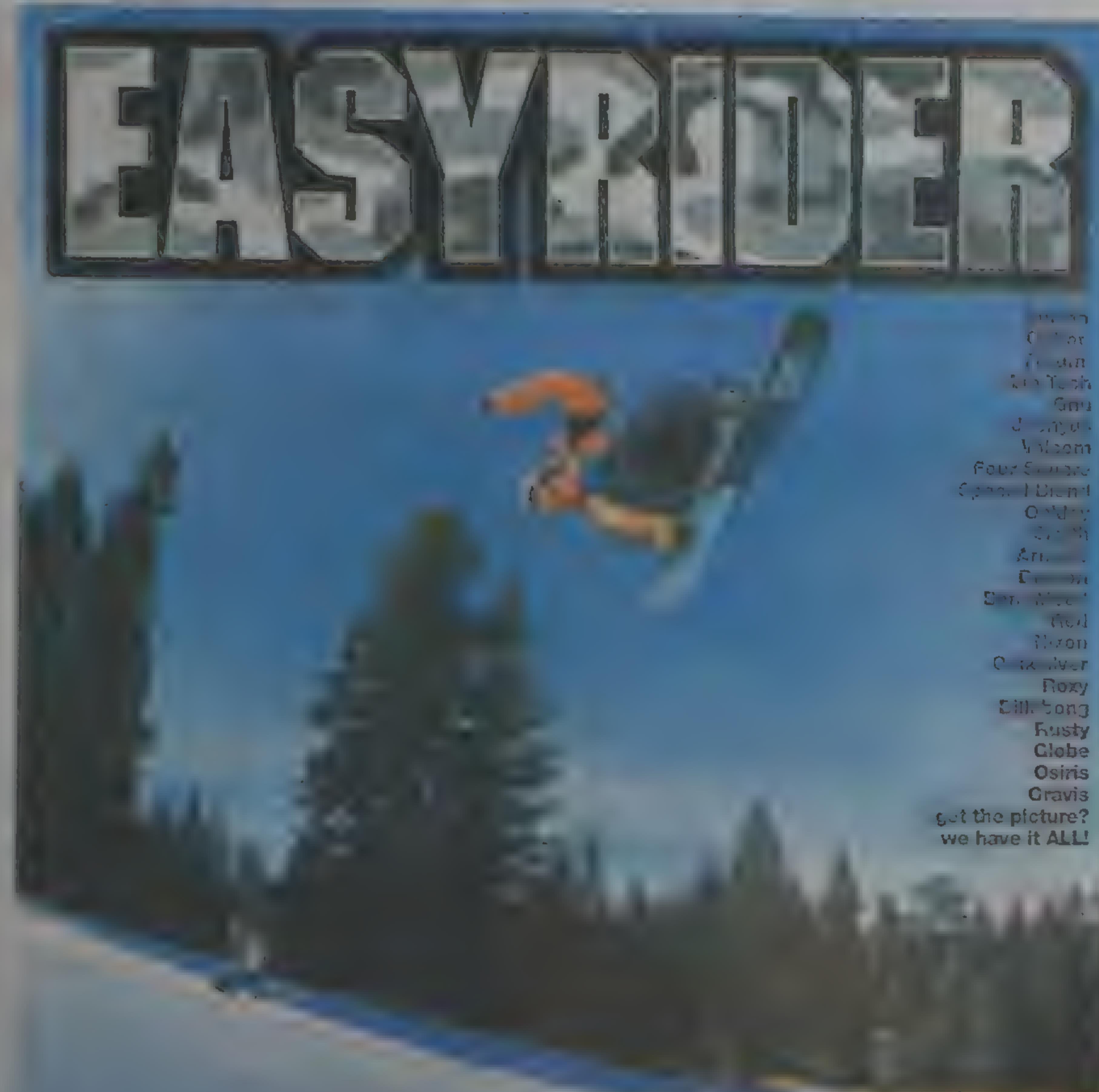
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By DAN JANCEWICZ

## Esprit de core

There are many things to consider when buying a snowboard—factors that go far beyond purchasing a board that's the correct length and is plastered with the coolest graphics. You should not limit yourself to simply looking strictly at whether a board is best for freestyle, free-riding or alpine/racing. I'm talking topsheet and core construction.

Just above the base and hidden away from prying eyes is the core. Cores are built either of fibreglass-wrapped wood or synthetic foams, which determine to large extent how stiff the board will be. Other variables dependent upon core construction will be weight and vibration damping, also known as "chatter," i.e., the sound a board makes as it vibrates under speed. Boards with good vibration damping will not only last longer

but will also cut through chopped-up snow and the corduroy created by snow groomers. On the whole, wooden cores provide a livelier flex and altogether better response than synthetic ones. Foam cores will likely tend to lose their flex over time.

The two most popular forms of snowboard construction are the "capped" and "sandwich" style. Sandwich construction exposes the sidewall of a snowboard where you will be able to see a rail of white material (called ABS) between the topsheet and the rail. Generally these boards are made using a relatively inexpensive procedure that consists of squeezing a sandwich of fibreglass, wood and epoxy together. This style of board will likely be less expensive, but weak spots may occur in the construction due to the more primitive construction process. Capped boards fold the topsheet right over the core and cover it right to the metal edges. These boards not only look a lot slicker, but generally they also will have greater torsional stiffness (i.e., resistance to twisting). A torsionally stiff board will be much better suited to carving under high speeds, though it's more difficult for beginning riders to learn on. One big disadvantage to capped boards are that they are much more expensive to rebuild if one of your side edges gets a severe whack in it.

Next week: some tips on bases and edges and the meaning of all those cryptic numbers on snowboard spec sheets. ☐

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## Put the kart before the course

Derek Pogany forgoes snowboards for go-karts at Stratotech Park

BY DAN JANCEWICZ

**T**his winter, most snowboarders around town have already discovered (to their dismay) that Stratotech Skis and Boards is no more. Not only was the shop was one of the first and best spots in town for repairs and tune-ups, but it also was a successful store for many years. So what brought it all to a screeching halt?

Stratotech began in Edmonton as a rental shop ski repair store whose experts would even cover such fixes as edge replacements and base patching. Nine years ago, the shop got more into the retail game as they started carrying more product (particularly snowboards and boarding accessories), but they remained one of the city's best repair shops.

When I spoke to Derek Pogany, he was in the process of moving

what is left of Stratotech's inventory to the warehouse. There, the shop will be selling off what little gear they have left at clearance prices—not just to wring out the last bit of money invested in the store but also to make space for bigger and possibly better things to come. When I asked him why he was getting out of such a successful business, he responded half-jokingly, "To actually be able to get out and ride!"

As it turns out, Stratotech will still be around, although it will no

### karting

longer have anything to do with winter sports. In fact, Pogany and his partners decided to do a U-turn and move in pursuit of high-speed kicks during the warmer months—namely, owning a racetrack.

I pulled into the parking lot of Stratotech Park International Raceway (just outside Fort Saskatchewan) as Pogany was about to take his Yamaha YZF R1 motorcycle out for a spin on the tarmac. I was let into the garage where many of the track's vehicles are kept. Stratotech Park is targeted toward com-

petitive kart racing. But these karts are not the go-karts you see at amusement parks; depending on your class, you might shift gears at speeds up to 80 miles an hour!

The technically challenging track is also safe and smooth, making it a popular location for street bikers to safely race during motorcycle track days. Stratotech offers several race classes for people to register and spectators are certainly welcome. The park, which is open from Easter to about Thanksgiving, allows members to test and tune their own karts. There is a clubhouse, a pit garage, a pro shop, a concession stand, a spectator area and a classroom. This impressive facility can be booked for groups to come and learn the basics of racing and allows participants to compete with each other in a professional environment.

Pogany proudly showed me the top kart models he allows on the track—the Formula Arcobaleno, which looks almost exactly like the open-wheel racers you see in Formula 1, CART or Indy racing, albeit a fair bit smaller. These vehicles, which are raced professionally in several European countries, run on a motorcycle engine which has 148 horses at 10,000 rpm. In other words, they have more horsepower than your girlfriend's Cavalier and yet the weigh three times less. (Than the Cavalier, that is—not your girlfriend.) Yup, they're insanely fast.

I was lucky enough to be able to take a spin in Pogany's own SVT Mustang Cobra. Even though I was inside a closed cockpit and sitting well above the ground, I was glad to have a helmet on—it was bloody exhilarating getting whipped around the bends, the hairpin and carousel while the tires screamed. Come to think of it, it was almost like bombing down a steep chute on a mountain for the very first time, not fully knowing what comes next.

You can get all the information you need about the park from their informative website at [www.stratotech.ca](http://www.stratotech.ca). Meanwhile, the last of their snowboard equipment is being blown away at their warehouse at 2006-91 Ave. Or you can ask them about the sale or the track by phoning 417-8321. □

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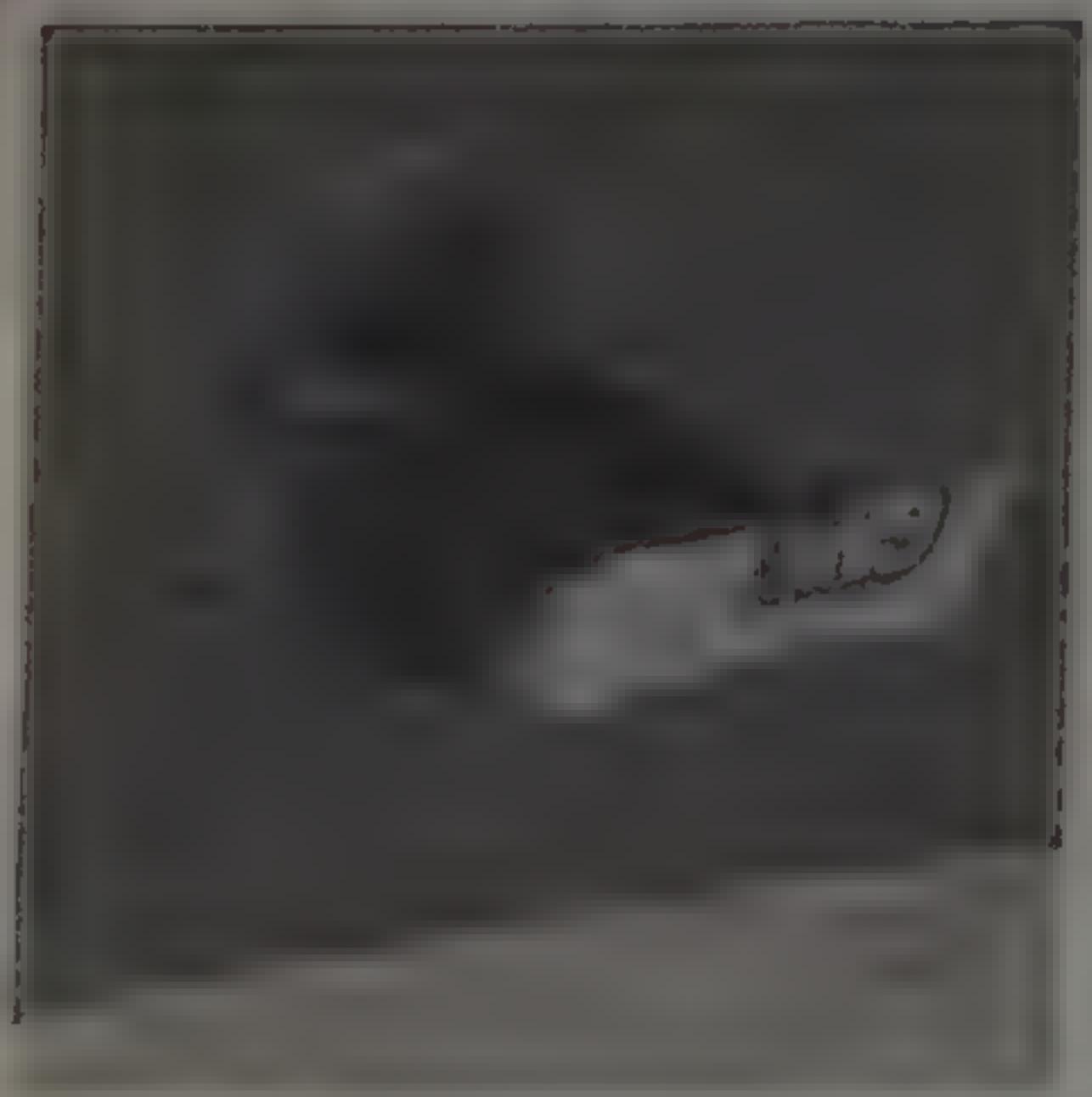
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# Canada snowed out at Louise

Resort shines but Canucks make poor showing at Winterstart World Cup

BY COLIN CATHREA

Last week, the World Cup came to Lake Louise for a series of races. Mother Nature had not been kind to the race organizers, but she did cool down the temperature enough for the resort to fire up its extensive snow-making system and cover a track from top to bottom. And what a track it was. The first race was the men's downhill, and winner Stephan Eberharter commented that the course was as technically challenging as Kitzbühel, arguably the toughest in the world.

The weather was picture perfect, albeit a little warm. With a very new format for start positions (taking the top 30 finishers in the final qualifying run and reversing their order), the week started off with competitors adopting some interesting new techniques to finagle a good start position. Many took the calculated risk of throwing their skis sideways,

dumping speed and aiming to finish around 25th place. With just a few seconds between first place and 30th, the results were most interesting. For Canadian fans, Erik Guay of Tremblant, Québec was sitting at 30th position until one of the last racers came down and bumped him to 31st. It would have meant a number-one start for a young Canadian boy with relatively no experience.

But as race day would have it, the old guard of Eberharter, Trinkl and Aamodt swept the downhill podium. Eberharter's attempt to drop time in training didn't work out as well as he

had hoped, and he was forced to start way back in the pack. As the day

warmed, the manmade snow began to deteriorate, and Eberharter was left with a bumpy, rutted track. But the Austrian veteran skied a very aggressive line which kept his clocked speed across the lower flats fastest in the pack. Eberharter picked up \$20,000 for the win while Trinkl took home \$13,500 and Aamodt \$10,000. Eberharter said he was a bit nervous before the race but was excited to begin the new downhill season. "I had a pit in my stomach this morning," he said, "but I was very concentrated on this downhill and I was feeling like a young 20-year-old boy again. That's good because I needed the concentration."

## Fleet 16

The Canadians were so out of it they might as well have been on a different mountain. They all looked nervous, tight and were very slow. Mike Giannelli of Burnaby, B.C. was the top Canuck but only managed a 50th-place finish. François Bourque of Gaspé, Québec, came in right behind his teammate, while Erik Guay, Whistler, B.C.'s Jeff Hume, Quebec City's Vincent Lavoie and Calgary's Brad Spence all failed to finish. On Sunday, less than half of the Canadians who started made it to the finish. One of the new Canadian team coaches was quoted as saying, "In Austria we start with several development teams and move around 60 of them toward World Cup. In Canada, we have 16 moving forward. If one can make a podium finish, it will be a great accomplishment." Is this something to look forward to? CBC-TV's on-air crew, who usually can be relied upon for some diehard patriotism, even resorted to words like "embarrassment" and "outclassed."

But all in all, the races were another gold star for Lake Louise's world-class race organizers and course preparation crew. There were rumours being tossed around that if the Val d'Isère races were cancelled, the men's tour would come back in two weeks. There were some familiar faces watching the race, including Ken Read, the new head of Alpine Canada. Not a very good start for the new guy, but these things take time. ☺

# Panhandle with flair

You can literally see Stella by starlight at Idaho's Schweitzer Mountain

BY HART GOLBECK

**C**anadian skiers and boarders looking for a little American flair have always flocked to Schweitzer Mountain in the Idaho panhandle, just 15 kilometres up the hill from Sandpoint. The easiest way to get there is to head for Cranbrook, B.C. and go south on Highway 95 through the Kingsgate border crossing. Schweitzer has an average annual snowfall of 750 centimetres but this year, like all other resorts in the Rockies, they're in a holding pattern awaiting the first real snow dumps. It looks like it will be at least another week or two before the lifts—a high-speed quad, four double chairs, two handle tows

and a high-speed six-pack nicknamed "Stella" servicing 59 runs on 2,500 skiable acres of terrain—get cranked up.

For boarders and free-skiers, Schweitzer offers a unique terrain park with its own lift, lights, music and food outlet—not to mention five jumps with a variety of take-offs, four rails and a log slide course. New this year will be the addition of a snowskate park, complete with rail slides, fun boxes and rentable snowskates, that'll be open Fridays and Saturday evenings.

## area

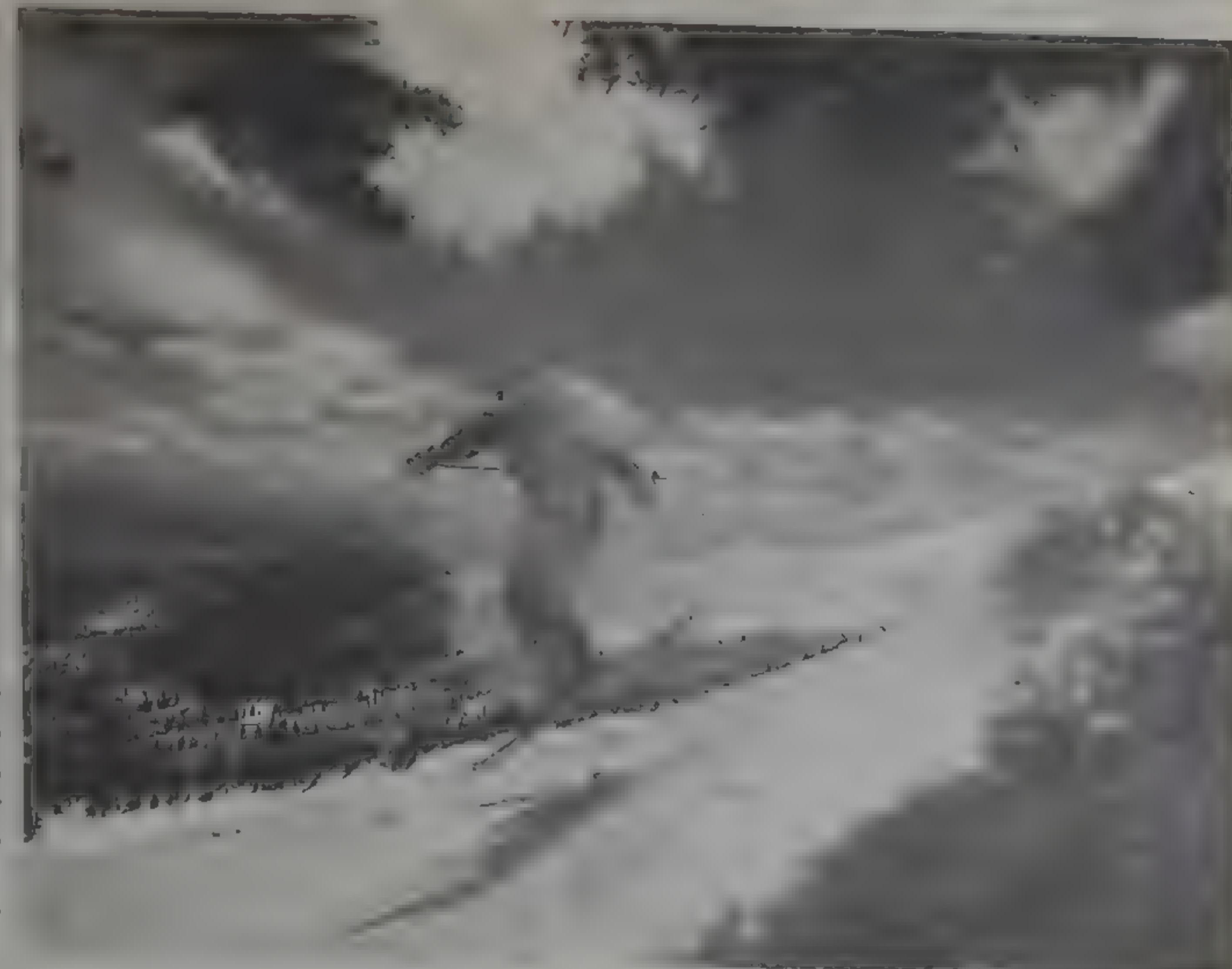
You Oakley fanatics may want to head down to Schweitzer for the Christmas break as the Oakley Freeride Institute touches down for a three-day gig from December 28 to 30. The whole Oakley Air Force team will be on hand and you can copilot with greats like Seth Morri-

son, Tanner Hall, Erik Leines and Todd Schlosser. At night you can take in the newly released MatchStick production *High Society*, which features many of these same riders.

## Of Mice and men

The mountain terrain is incredible as well with massive bowls, great glades and a whole slew of groomed cruiser runs. Schweitzer also has many programs catering to the younger crowd: kids aged three to six can hang out in an all-day Kinder Kamp, and there's Mogul Mice ski camps for the six- to eleven-year-olds.

The choice place to stay on the hill is the Selkirk Lodge. It's got



underground parking as well as hot tubs, a heated outdoor pool and a cozy fireplace to relax by. For food there's the Chimney Rock Grill with micro brew and a wide selection of dishes with many daily specials like free nachos and huge litre margaritas. There's a Taps Bar above the daylodge serving 24 types of brew and live music.

The only drawback to these resorts is the strength of the almighty U.S. dollar. But if you've got the dough and you want to try something different with awesome terrain and conditions, these are terrific destinations. Try grovelling and telling them you're a poor Canuck—they used to take Canadian bucks at par but that was when our dollar was hovering near 80 cents. For more information, call Schweitzer at 1-800-831-8810. v

# Ain't misbehavin'

Reflecting on a lifetime of foolish (but exhilarating) risk-taking skiing

BY COLIN CATHREA

**T**rue story. A few years ago I was wandering around the ski show here in town and happened by a booth for the Canadian Ski Patrol featuring a slide show illustrating various aspects of their work. I glanced at an old picture of a kid sprawled out on a hill, and immediately spied the ugly yellow jacket I used to wear down at the Edmonton Ski Club. Asking the guy manning the booth to reverse the slide projector, I was shocked to see myself in living colour. I was face down on Twin Birch, the steep main run directly in front of the chalet. The thing that first struck me about the photo was that I didn't have any ski equipment on. My toque and goggles were off and my poles were below me down the hill. But here's the clincher: I had released from my boots, which were still attached to my skis. My beautiful lace-up rubber boots.

My wife looked at me in disbe-

lief. "Don't tell me that's you," she quipped. I then noticed the ski patrolman's look. "I guess it's guys like you that make our job so important," he remarked.

I tried to explain. "It was a long time ago," I insisted, "and they didn't have bindings that released." Of course, my wife had to call over the other people we were with for a look. She secretly got a copy of the picture from the Ski Patrol and presented it to me at Christmas. I love that picture.

## snow zone

Yes, skiing is dangerous. It's probably one of the reasons I love it so. We used to race GS and downhill with just a few hay bales to protect us from the trees. With safety straps attaching the 223-centimetre slabs to our feet, falls with binding release were like something from a slasher movie. At 100 km/h, your boards whipped around like a pair of samurai swords, ready to sever the nearest prone body part. We soon began to figure out ways to attach the safety straps so they would yank out after impact, sending our skis careening down the hill at unsuspecting gatekeepers. Better them than us, I guess.

Of course, in order to warm up

for these speed events, we had to take to the groomed runs outside the race area. Many lift tickets were removed by Ski Patrols who, if they could catch us, subjected us to stern lectures and shaken fingers. In one ear and out the other. Jumps were frowned upon, so obviously that was also a main focus for the rebellious ski punks I called my friends. But some of the people we learned from were worse. My first coach was the Canadian downhill champion in 1950-something. The race was from the top of Norquay to the bottom. Those were the only rules: whoever got from the top of the hill to the bottom was the winner. He held open a bearskin coat, using it as a prehistoric paraglider, and sailed to victory. This kind of behaviour was encouraged. These guys pushed the boundaries of their equipment and their lives.

Now we have helmets, 360-degree release bindings, safety netting and ski cops patrolling the hills with ticket books in hand. To hell with it, I say. Ski fast. Take chances. Take the risks you want, and be responsible for the consequences. Don't hurt others. Taking chances activates your adrenaline glands and makes you feel alive.

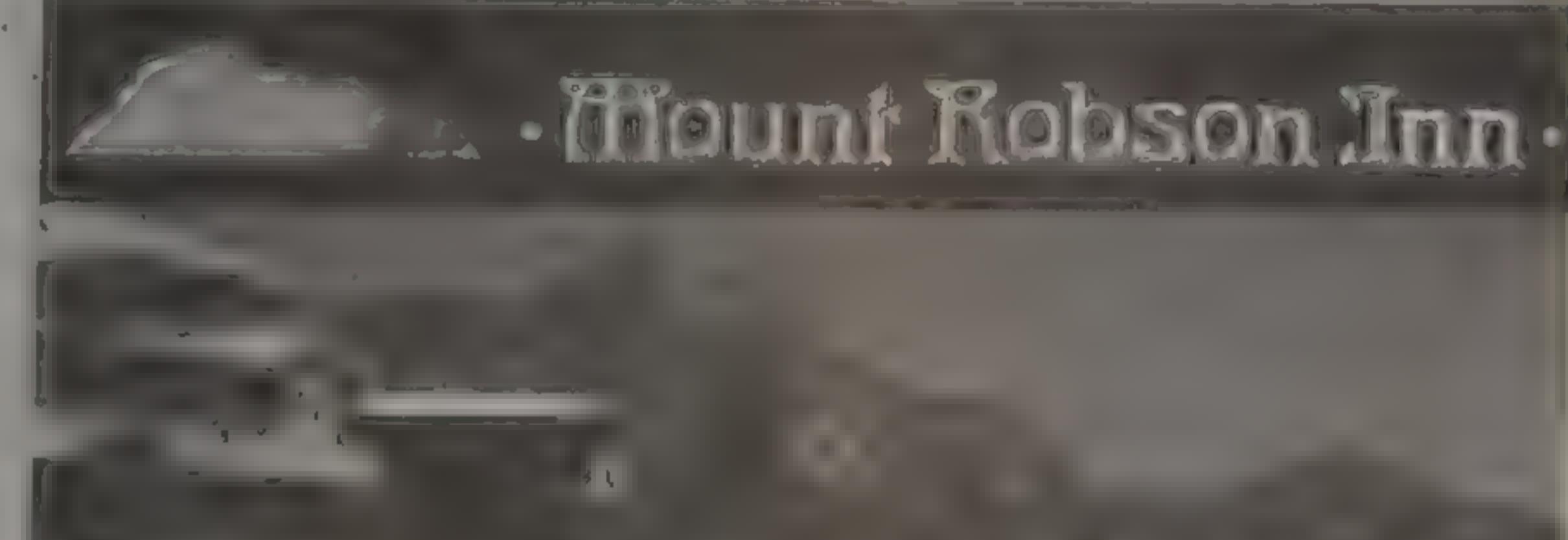
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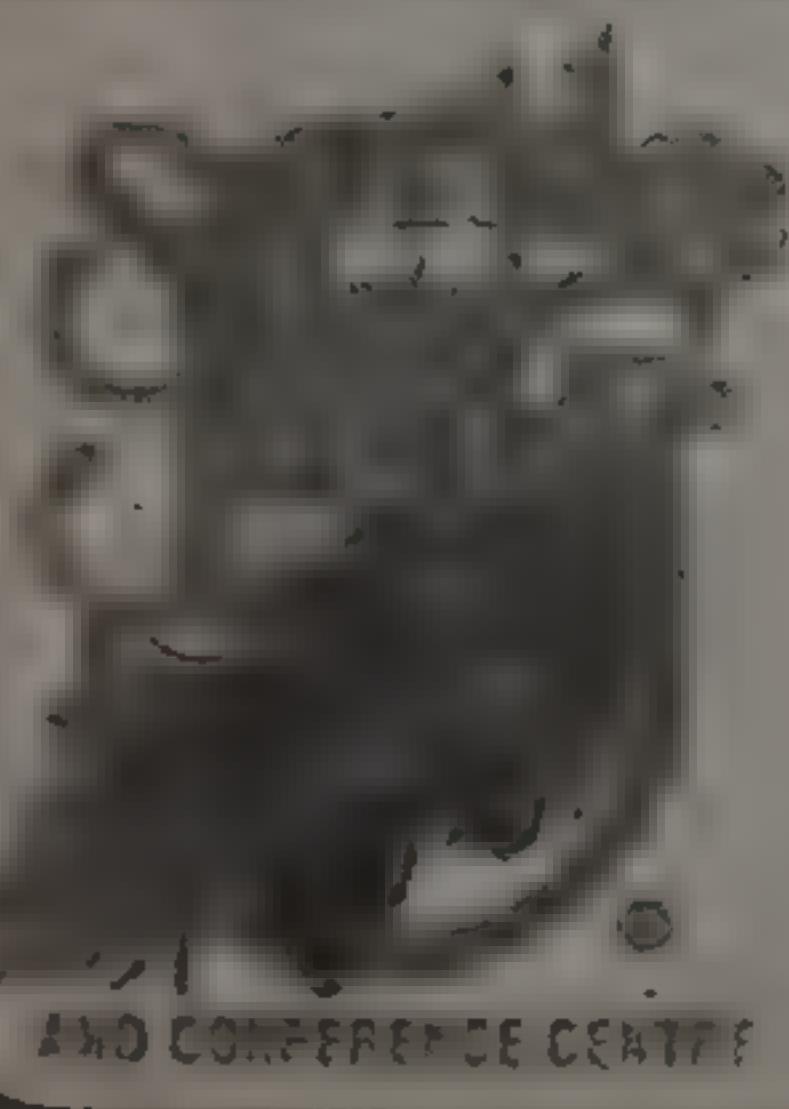
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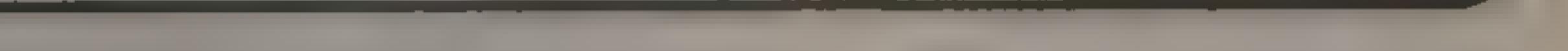
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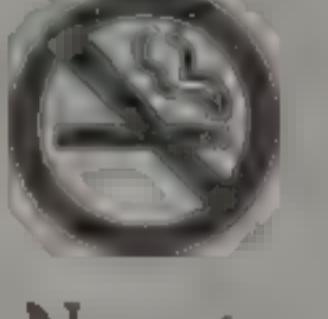
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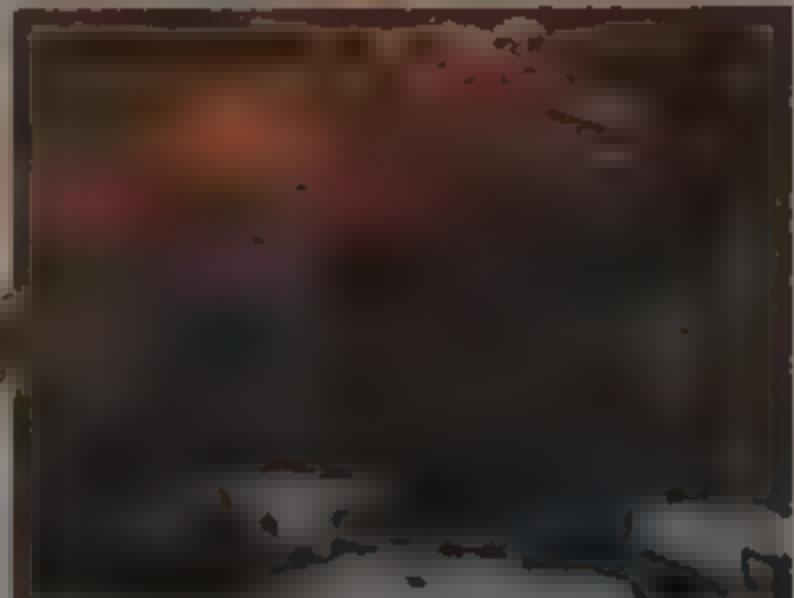
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# The EASY RIDER Condition Report

## Local

Rabbit Hill - 40cm base, 2cm of new snow, 4 lifts/3 runs open  
Snow Valley 60cm base, All lifts open

## Alberta

Sunshine - 45cm base, 3cm of new snow, 8 lifts 43 runs open  
Lake Louise - 40cm base, 0 cm of new snow, 5 lifts open  
C.O.P - 40cm base, 0cm of snow, All lifts open  
Wintergreen - Opening Dec.13  
Fortress - Opening Dec.13  
Marmot/Jasper - Opening TBA  
Nakiska - Opening Dec.13  
Mt. Norquay - Opening Dec.13  
Castle Mt. - Opening Dec.13  
Canyon Ski Area - Opening Dec.13

## B.C.

Silver Star - Opening TBA  
Big White - Opening TBA  
Apex - Now open for weekend operation  
Sun Peaks - 34cm base, 2 lifts and 3 runs open  
Fernie - Opening Dec.13  
Kimberley - Opening Dec.13  
Panorama - Opening Dec.13, 61cm base  
Fairmont - Opening TBA  
Kicking Horse - Opening Dec.14  
Red Mt. - Opening TBA  
Whitewater/Nelson - Opening Dec.7  
Powder Springs - Opening Dec.20  
Mount Washington - Opening Dec.14  
Whistler Blackcomb - Opening TBA  
Harper Mountain - Opening Dec. 7

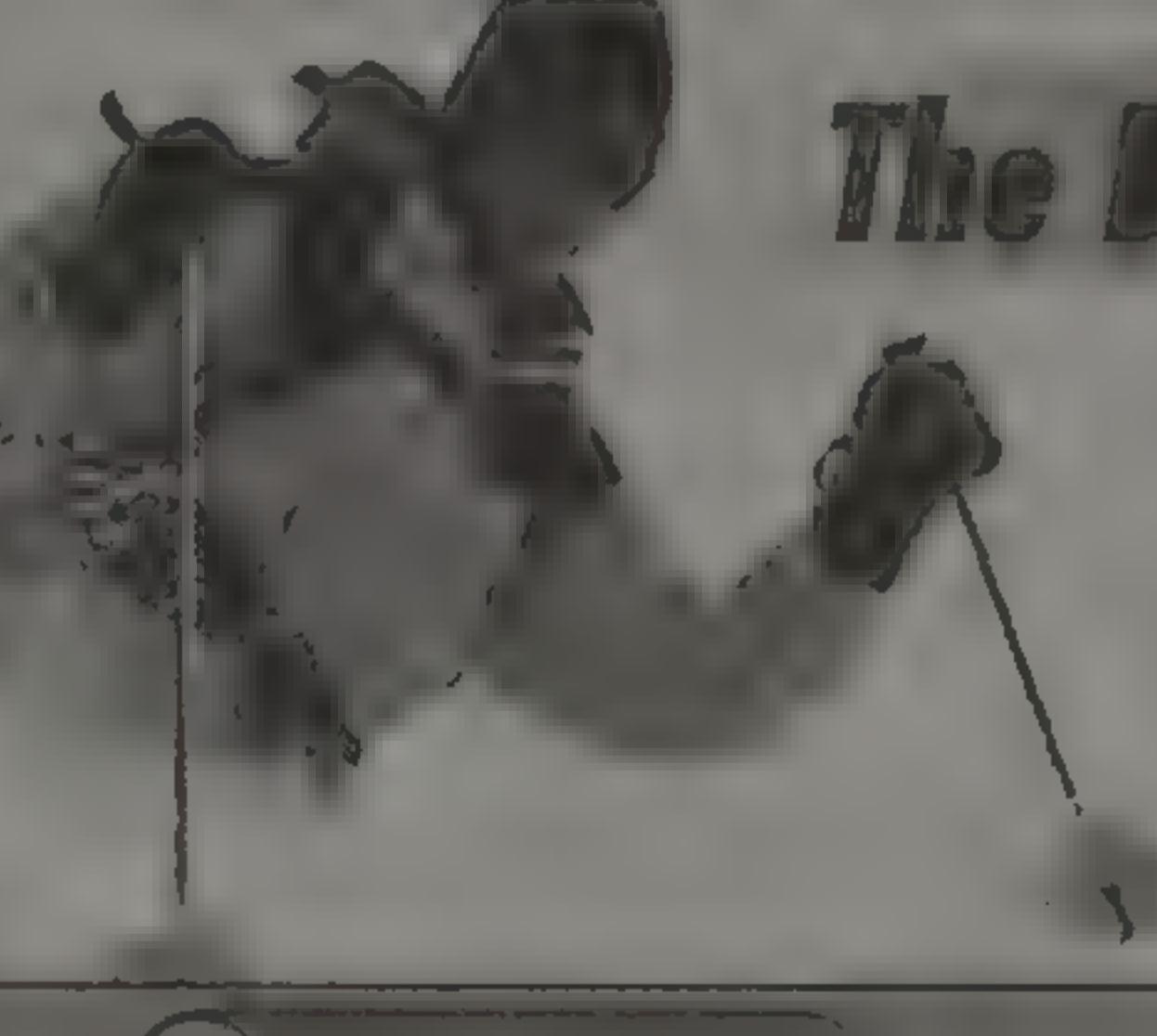
## U.S.A.

Big Mt - 56cm base, 3cm of new snow  
49 North - Opening TBA  
Mt Spokane - Opening TBA  
Bluewood - Opening TBA  
Big Sky - 36cm base, no new snow  
Red Lodge Mt - 15-100cm base, no new snow  
Maverick Mt Ski Area - Opening Dec.14  
Schweitzer Mt - Opening TBA  
Sun Valley - 25-50cm base  
Lookout Pass - Opening TBA  
Silver Mt Resort - Opening TBA  
Teton Pass Ski Area - Opening Dec.14

Opening dates are still tentative

All conditions accurate as of Dec.4, 2002

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## IN THE BOX

### The Elephant and Castle on Whyte's

BY DAVID YOUNG  
AND JOHN TURNER

Another great week for the Oilers. A win in Columbus was followed by a shutout win over the dreaded Colorado Avalanche here in town. Then the Oilers beat the upstart Minnesota Wild on Tuesday. Life is great for fans of the team. If only John or Dave could win the 50/50 draw.

**John:** What a difference a month makes! The Oilers have been playing well and all of a sudden the air seems a little cleaner, your day job doesn't seem to suck as badly, you stop worrying about your lousy love life and Vancouver even loses a game. How sweet life is once again! It's not that I hate Vancouver; it's just that I'd rather see Edmonton win 10 in a row. Besides, it's awfully hard to catch up to a team when they keep on winning.

**Dave:** With the exception of Calgary, every team in the Northwest Division is doing well. Vancouver is hot, Colorado is strong, Minnesota is consistent and the Oilers are playing smart hockey. The team looks confident and good things happen when you have confidence. For the first 10 games or so the team skated like they had mononucleosis. No one hit top speed; no one checked hard. Over the past 10 games, the team has been playing their game—hard and fast hockey.

**John:** Let's not forget that Dan Cleary has been on a bit of a streak lately with one goal in two games. (See how easy it is to manipulate statistics?) It was nice to see Cleary score his first goal of the season—a game-winner, no less—but this is the same Dan Cleary who was lighting it up in

pre-season, as he has every pre-season. I believe Kevin Lowe justified trading Mike Grier to save money to pay Jiri Doplita's salary because Cleary had such a strong pre-season. It would be safe to say that whole plan has backfired.

**Dave:** Our friends from Newfoundland pride themselves on filling nets and Carbonear's Dan Cleary showed his provincial heritage with a timely goal on Saturday. I've always cheered for Cleary. He plays with passion. Teams like the Minnesota Wild, the Tampa Bay Lightning and even Vancouver are showing how hard work and passion are more important than any one multi-million dollar superstar.

**He's a great goalie. I hope the team brass also considers him a keeper.**

**John:** It would still be nice, though, if the Oil could afford at least one multi-million dollar superstar. One player is close to being a superstar, though: Tommy Salo won the Molson Cup for November and has been nothing short of outstanding lately. He's the biggest reason why the team has been winning. A month ago, our friend Greg was bitching about Tommy's play and kept calling for Craig MacTavish to start backup goaltender Jussi Markkanen instead. It would be pretty hard for him to complain about Salo's play now.

**Dave:** Small-market teams need big-time goalkeepers. Spend what little money you have on the man who's on the ice for the entire game. A goal-scorer helps, but only a goalie (or

Wayne Gretzky, but he's gone now) can win a game for you all by himself. Salo has been showing why he's still one of the best in the National Hockey League. He's a great goalie. I hope the team brass also considers him a keeper.

**John:** Is there no end to the puns? Tommy gave the Oil the chance to win against Minnesota and Mike York came through with the overtime goal, although he needed three chances to put it in. Hey, Edmonton's developing an overtime pattern here. Last week Jason Smith scored an OT winner after taking two or three whacks at the puck. Whatever works, I guess.

**Dave:** York needed to score that goal. A lot of folks I've talked to are down on Mike York. He joined the team with the promise of adding to the team's firepower. But if you're wearing #16 on the Oiler roster, you're filling Kelly Buchberger's skates. There's loads of leftover goals with that number.

**John:** My opinion of the season thus far has changed dramatically after watching the other teams in our conference. Vancouver and Dallas are the best teams this year and beyond that, Edmonton is level on potential. The standings in the West have tightened up so much that I would be surprised if they didn't hold onto a playoff spot.

**Dave:** Two weeks ago it looked like the team would only get into the playoffs by the seat of their pants. Now Tommy Salo is using the seat of his pants to keep the team in contention. His circus-style save Tuesday against the Minnesota Wild (trapping the puck down the back of his hockey pants) was nice to see. Usually bounces go against the team. Now even luck is on their side. ☺

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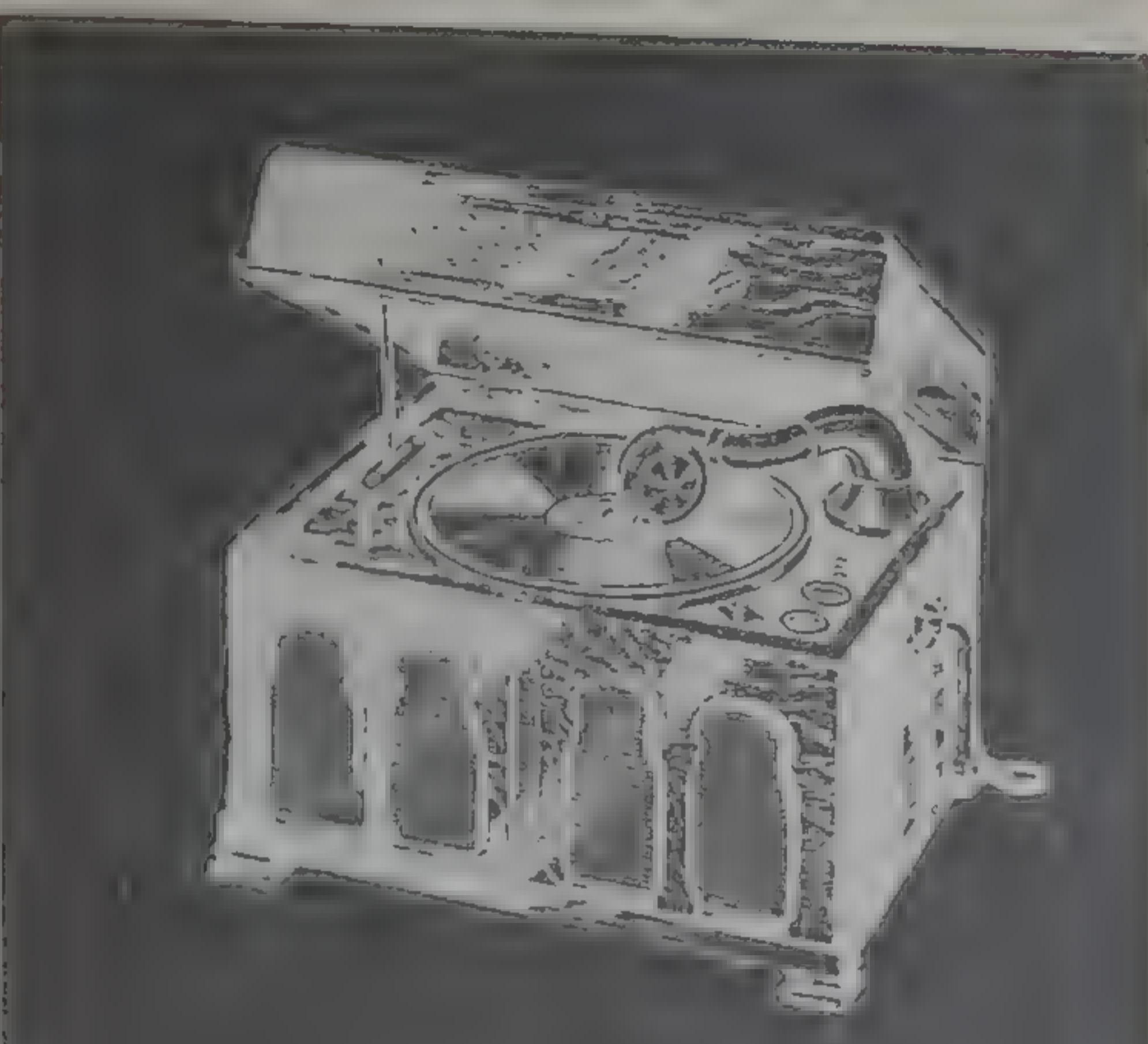
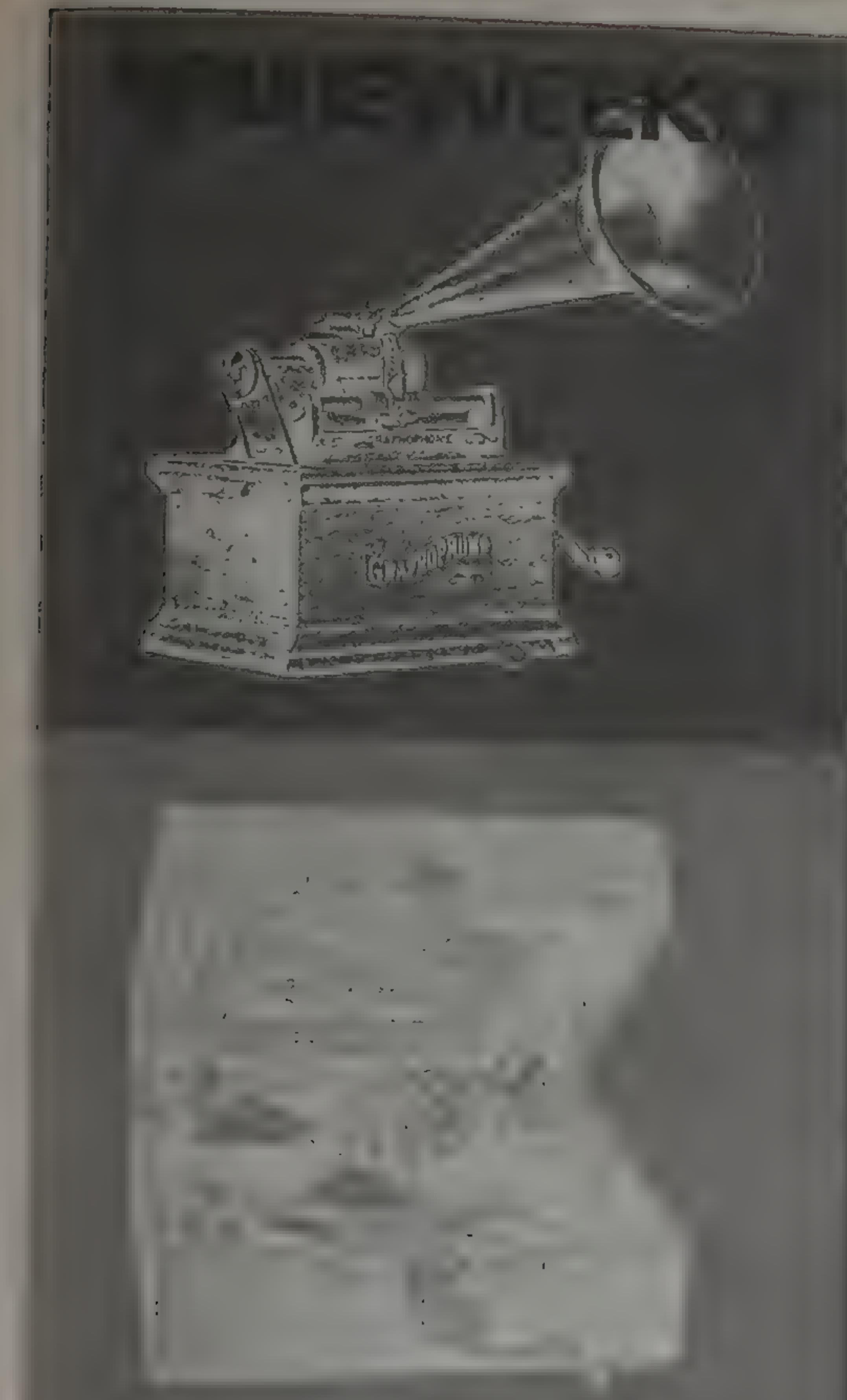
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cd  
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guide

# DVDs replace CDs for Xmas

Ladies, Junkies and Gorillaz get in on the ground floor of DVD music trend

BY DAVE JOHNSTON

It seems like a case of planned obsolescence, this DVD business. Like those fins Detroit used to put on cars, the entertainment industry sucked us in with CDs, and now they've begun to seduce us with DVD, a format that looks a lot like CD but apparently does a whole lot more. Sort of like dating your ex-girlfriend's sister, I suppose.

The thing is, DVD actually is better than CD. The greater storage capacity of a DVD means you can get a whole lot more on a tiny disc, so when you spin audio into the equation, it means you can hear the slightest shift in a performance. Not that it would matter on a Nickelback record, but it's the thought that counts.

While the movie industry quickly adopted DVD as a preferred format—much to the delight of cinephiles—the music business has been slow to adapt to the new technology. However, with piracy eating into the bottom line, moving toward the format has become a matter of survival, as they hope that the allure

## gift guide

An equally hot concert ticket this past year was **Paul McCartney**, who has offered up a retrospective of his American adventure in the lavish *Back in the U.S.* (Capitol). The three-disc set includes footage of 30 classic McCartney and Beatles songs performed during the record-breaking tour, as well as extensive behind-the-scenes action, including soundcheck versions of songs that never made the setlist. The concert audio is also available separately in a double CD set.

**Alanis Morissette's** *Feast on Scrap* (Maverick) follows along the same idea. The DVD features a complete concert recorded during the

of

DVD will pull people away from downloading their entertainment.

DVD has already become a boon for fans of the live concert film. Since we've already brought them up, **Nickelback** have jumped into the fray with their concert video *Live at Home* (EMI). Filmed during their sold-out show earlier this year at Edmonton's Skyreach Centre, the disc offers up all the band's mega-hits along with the original vids for said hits, as well as behind-the-scenes footage and documentaries. The best feature for fans might be the multi-angle function, which allows the viewer to keep their eye on their favourite band member for the entire

show. Num, num, Chad, he's a dish... of something, I'm not quite sure.

singer's European tour earlier this year, as well as "exclusive personal footage that ranges from philosophical to shameless!" The CD, on the other hand, contains eight new tracks that were recorded during the sessions for her recent album *Under Rug Swept*, including an acoustic version of the hit single "Hands Clean." Both discs also offer links to more material via the Internet.

Fellow Canadians **The Cowboy Junkies** offer *Open Road* (Latent/Maple Music), a

two-disc set that features a live concert filmed at the Quebec City Summer Festival, a feature-length documentary about the Open Road tour, footage of a television special featuring Margo and Michael Timmins entitled *Live at the Temple* and interviews. The second disc is a CD of live performances recorded during the Open Road tour.

Fans of the **Barenaked**

**Ladies** will find *Barelaked Nadies* (Reprise) a delight. Not only does the disc gather together the band's entire videography, but it also includes a live concert and a special karaoke function that allows you to sing along with the band's biggest

hit to date, "One Week." Perhaps the best thing about the disc is the audio commentary by the band members themselves, as they indulge in some hilarious self-deprecation.

## It happened in Monterey

Before there was an Internet, however, there was Jimi's burning guitar at Monterey. Now you can watch

film by director D.A. Pennebaker. Some of the footage on the three-disc set has been previously released, most notably in Pennebaker's classic 1968 documentary *Monterey Pop* (included here).

However, there's more than enough new footage here to make this a nearly essential buy for any music fan. One disc features the awe-inspiring performances of Otis Redding and Jimi Hendrix, while another includes concert moments

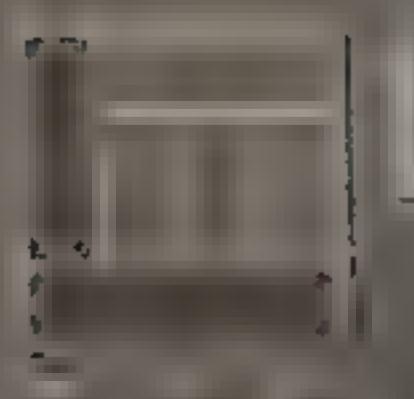
that were not included in the original 1968 film, such as appearances by the Byrds and Buffalo Springfield. There is also a huge collection of photos, interviews and other resources, as well as a lengthy audio commentary by Pennebaker, festival producer Lou Adler and author Peter Guralnick. Best of all, the audio has been remastered and

remixed for 5.1 surround sound.

Electronic popsters **Depeche Mode** also called upon Pennebaker to film one of their 1980s concerts (released as *101*), but for the new concert DVD *One Night in Paris: The Exciter Tour 2001* (Mute), the band recruited

SEE PAGE 36

# Great Gift Ideas for a Musical New Year



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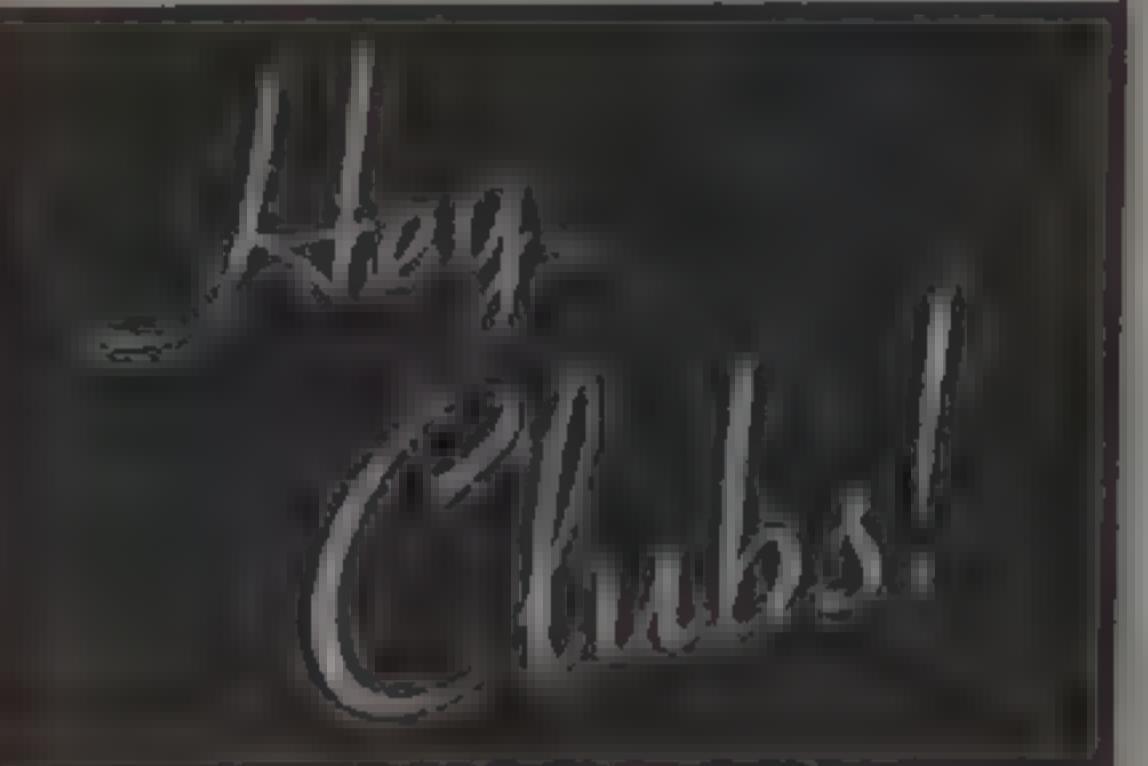
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## DVDs

Continued from page 34

longtime visual collaborator Anton Corbijn. The film is a feast to watch thanks to Corbijn's extensive background in photography, and a good many of the group's melancholy hits are here, including "Personal Jesus," "Enjoy the Silence" and "Dream On." The second disc in the set includes alternate footage, mini-documentaries and a photo gallery with audio commentary from Corbijn.

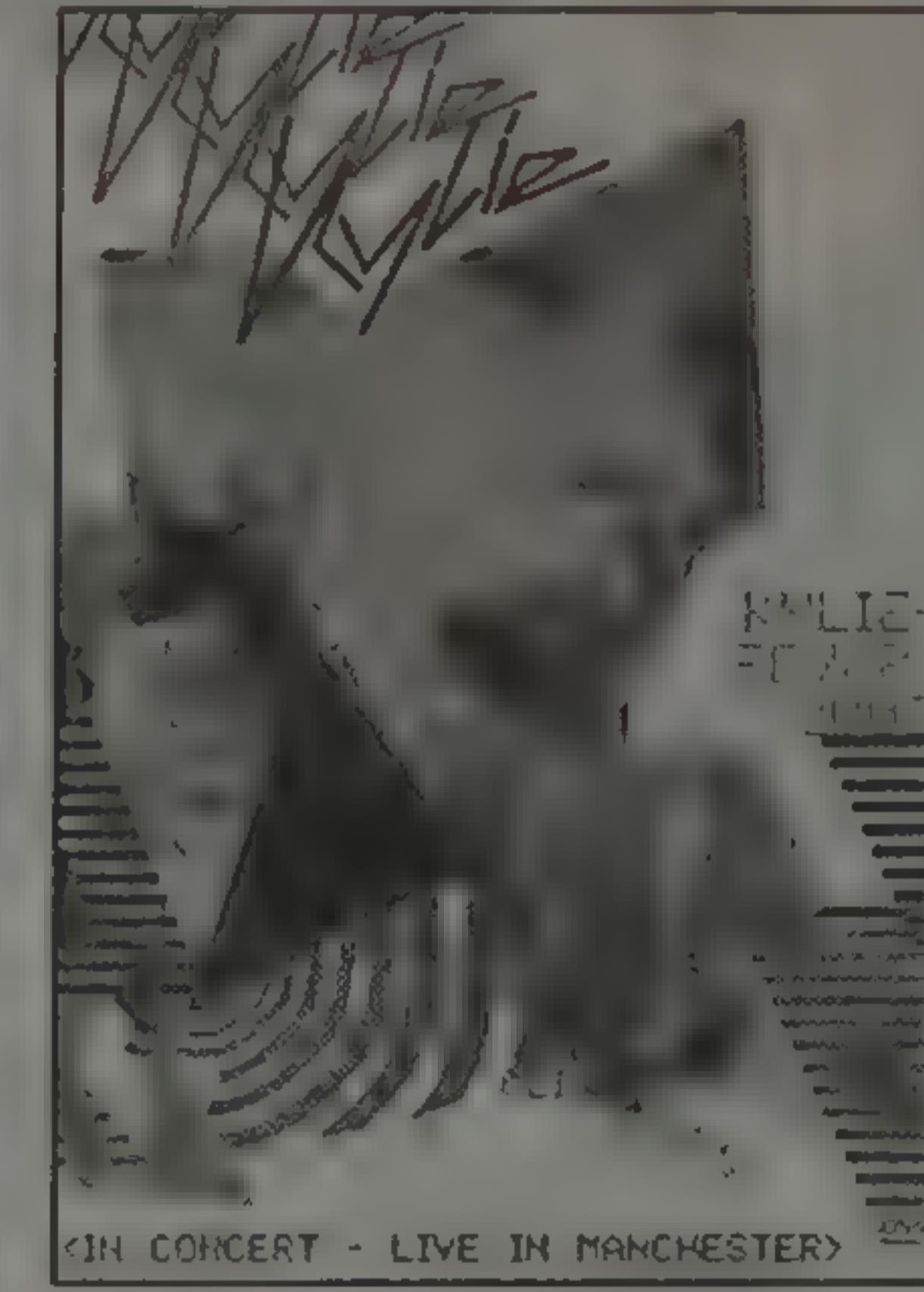
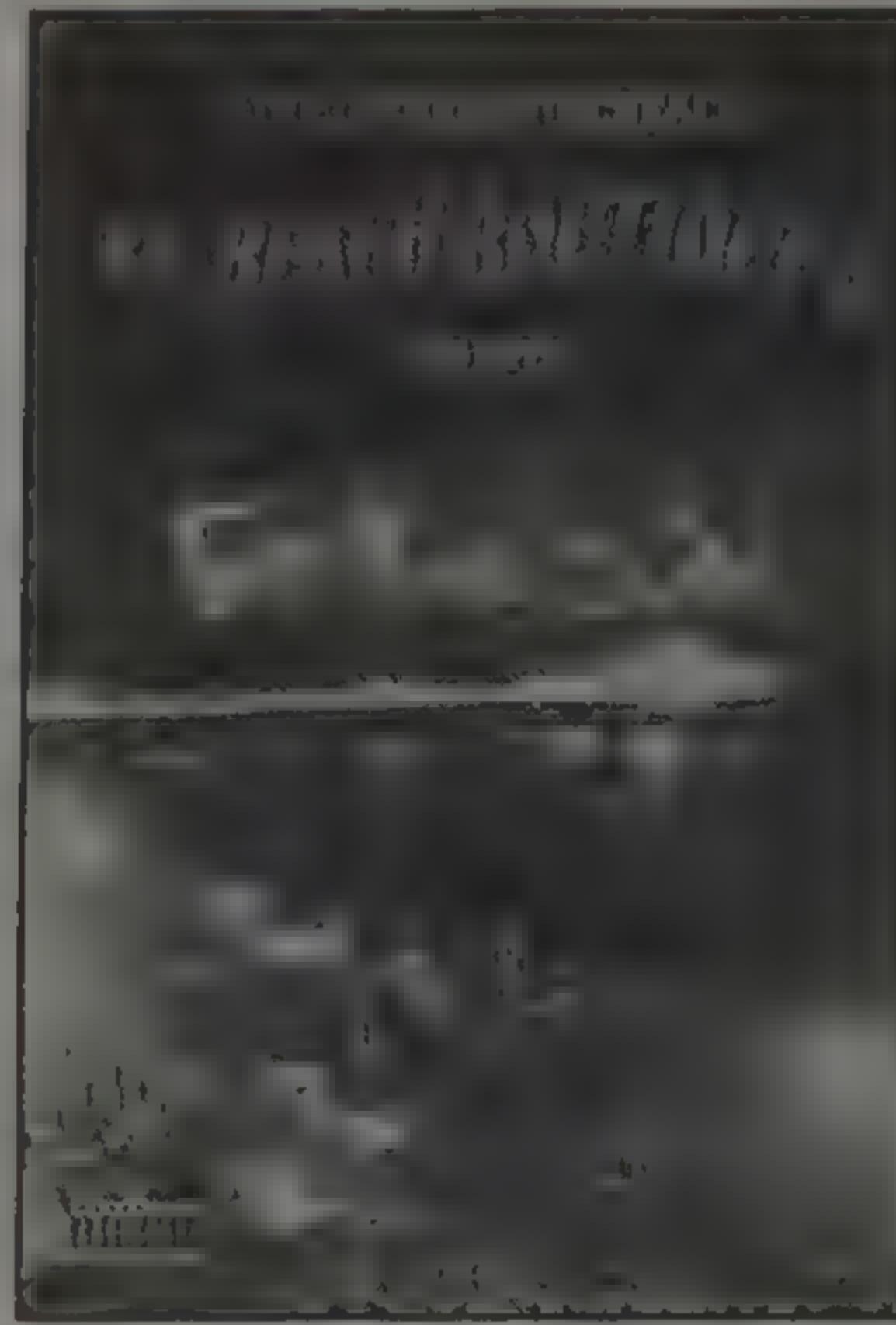
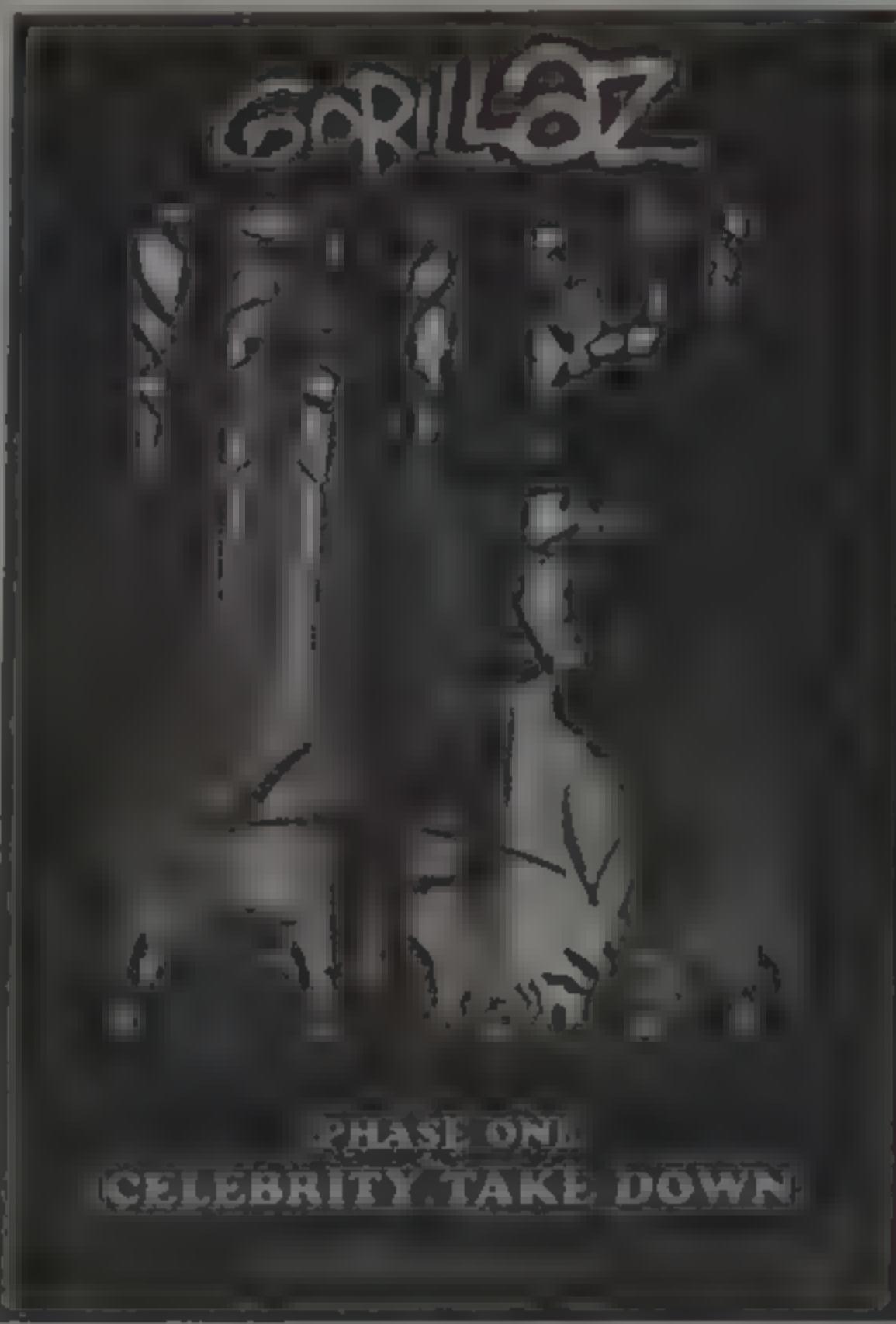
For the emo rocker in the family, you might want to consider **Vagrant Records' Another Year on the Screen Vol. 1** (Vagrant/Universal). Included are videos by artists like Dashboard Confessional, Face to Face and the Get Up Kids, as well as photo galleries, behind-the-scenes footage and a ton of hidden features.

### Gorillaz at large

Fans of animation and funky beats will enjoy **Gorillaz: Phase One: Celebrity Take Down** (EMI), which collects together five of the animated band's amazing videos (including the unreleased "5/4" clip), as well as entertaining clips,

storyboards and special features. If that weren't enough, you also get a sheet of stickers and a 52-page booklet, "Gorillaz Illustration History."

Just as ironic (and cartoonish at points) is **U2**, especially during the past decade. Now fans of the Irish foursome can revel in this period with **The Best of 1990-2000** (Island), which includes all of the group's videos and various sunglasses. As



(EMI), even if the disc itself comes up short on special features. But what did you expect—an in-depth analysis of "Can't Get You Out of My Head"? That's here, by the way, as well as more costume changes than you can humanly comprehend.

If you wanna keep dancing the night away, then why not dive into **Fatboy Slim's Live at Brighton Beach: Big Beach Boutique Vol. 2** (Vir-

Record labels are also keen to repackage albums with bonus DVDs. Sony has started a new line called **Soundplus**, which will release limited-edition versions of recent hit discs, including Bruce Springsteen's *The Rising*, Korn's *Untouchables*, Our Lady Peace's *Gravity* and Celine Dion's *A New Day*. **The White Stripes'** breakthrough album *White Blood Cells*

(V2) now comes with a DVD with four videos and two unreleased tracks, while **The Strokes'** *Is This It* (RCA) does the same.

The kings of the CD/DVD combo right now, however, have to be **Sum 41** with their latest album, *Does This Look Infected?* (Aquarius/EMI). Rather than simply tag on a disc of videos you've seen on TV a bil-

lion times, the group has created a mockumentary for their heavy metal alter egos *Pain for Pleasure*, as well as a stupidly funny stream of home movies that were disturbing enough to force the Manitoba authorities to stop it from being sold to minors. Did I mention that they're really funny? Put it this way: if you liked *Jackass*, chances are you'll wet yourself with this goofball parade. ♦

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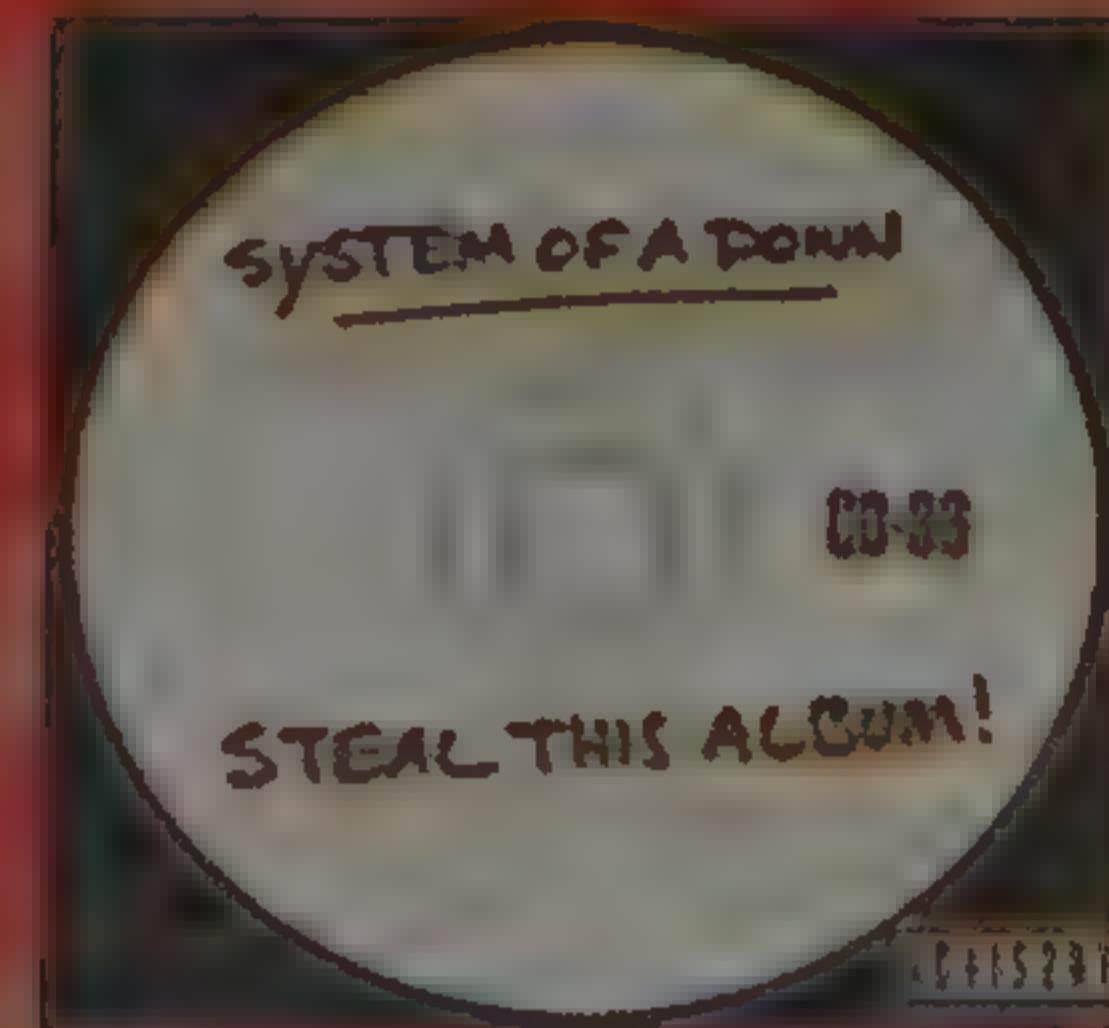
## For those about to rock...



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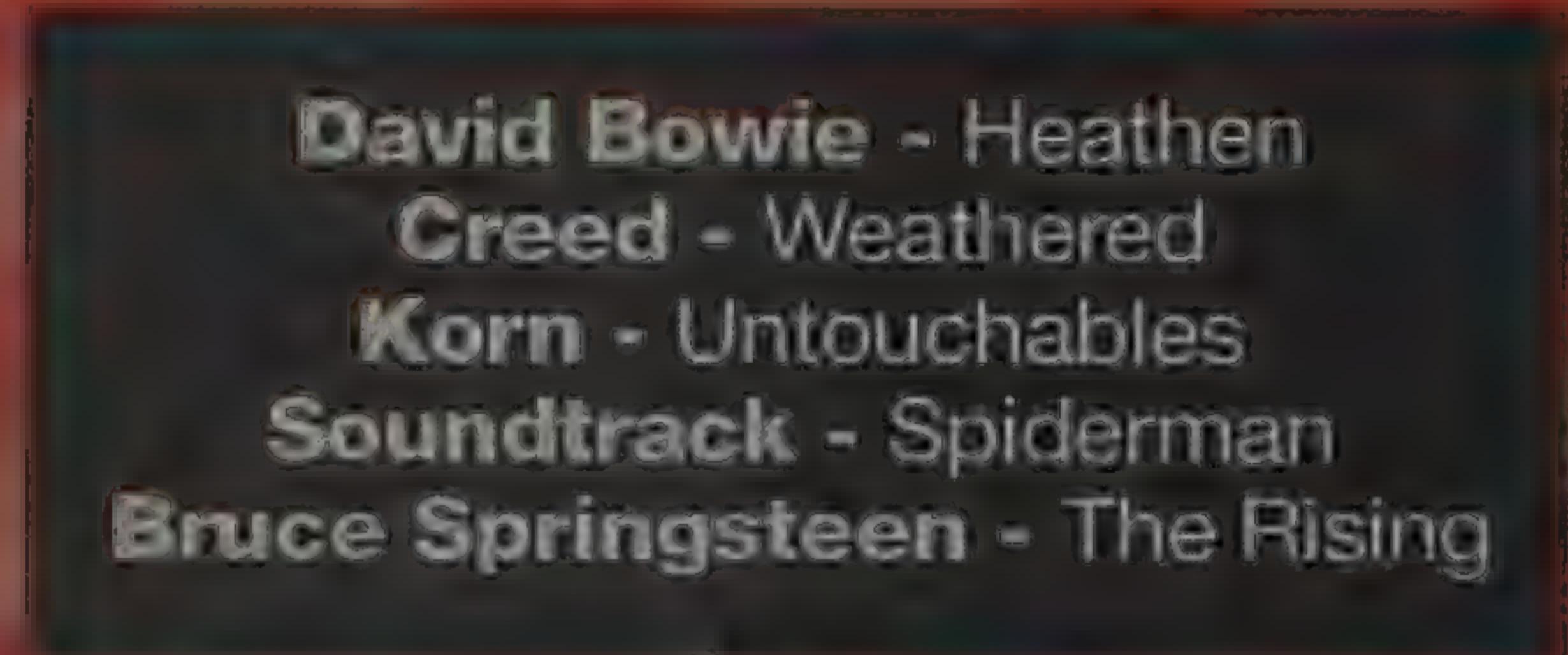
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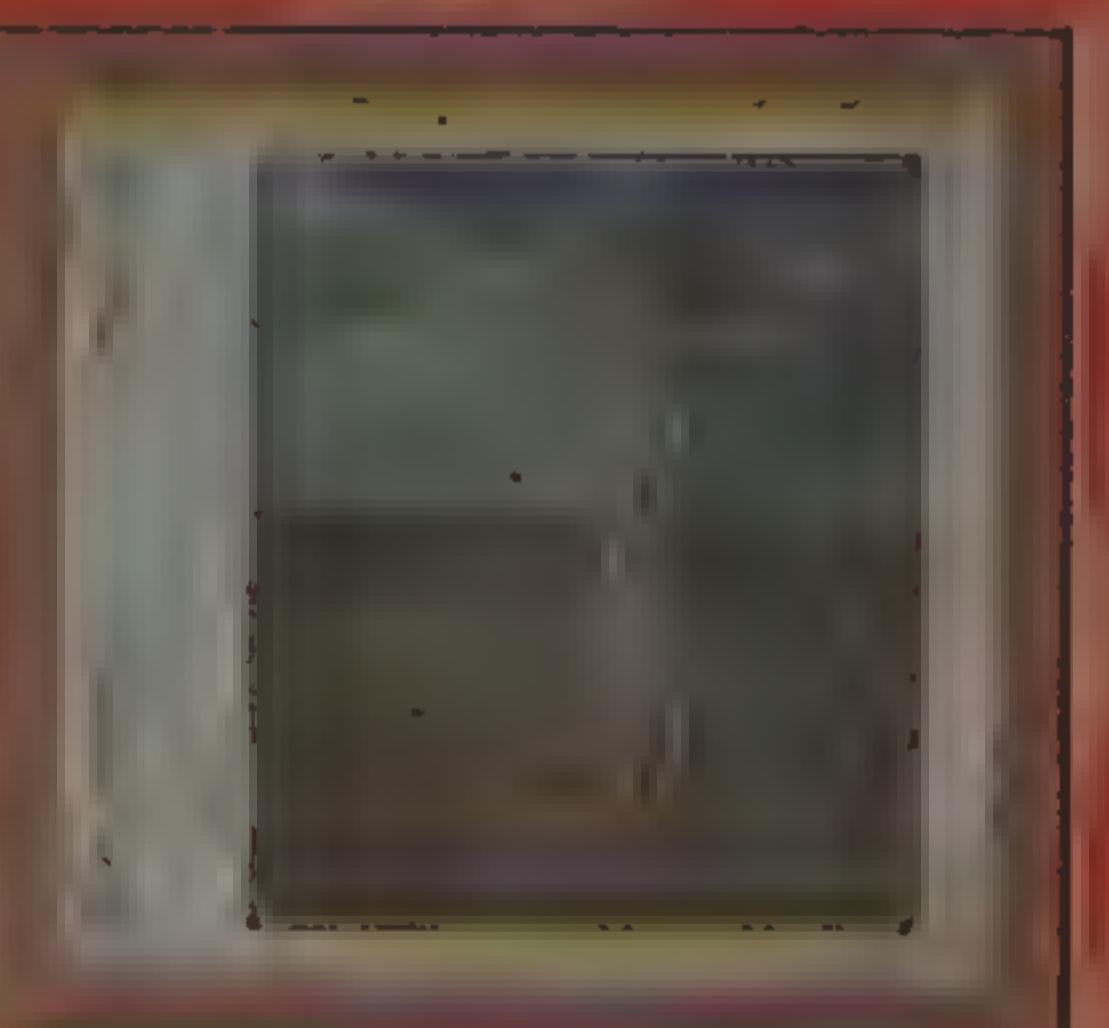
Crazy Town Darkhorse



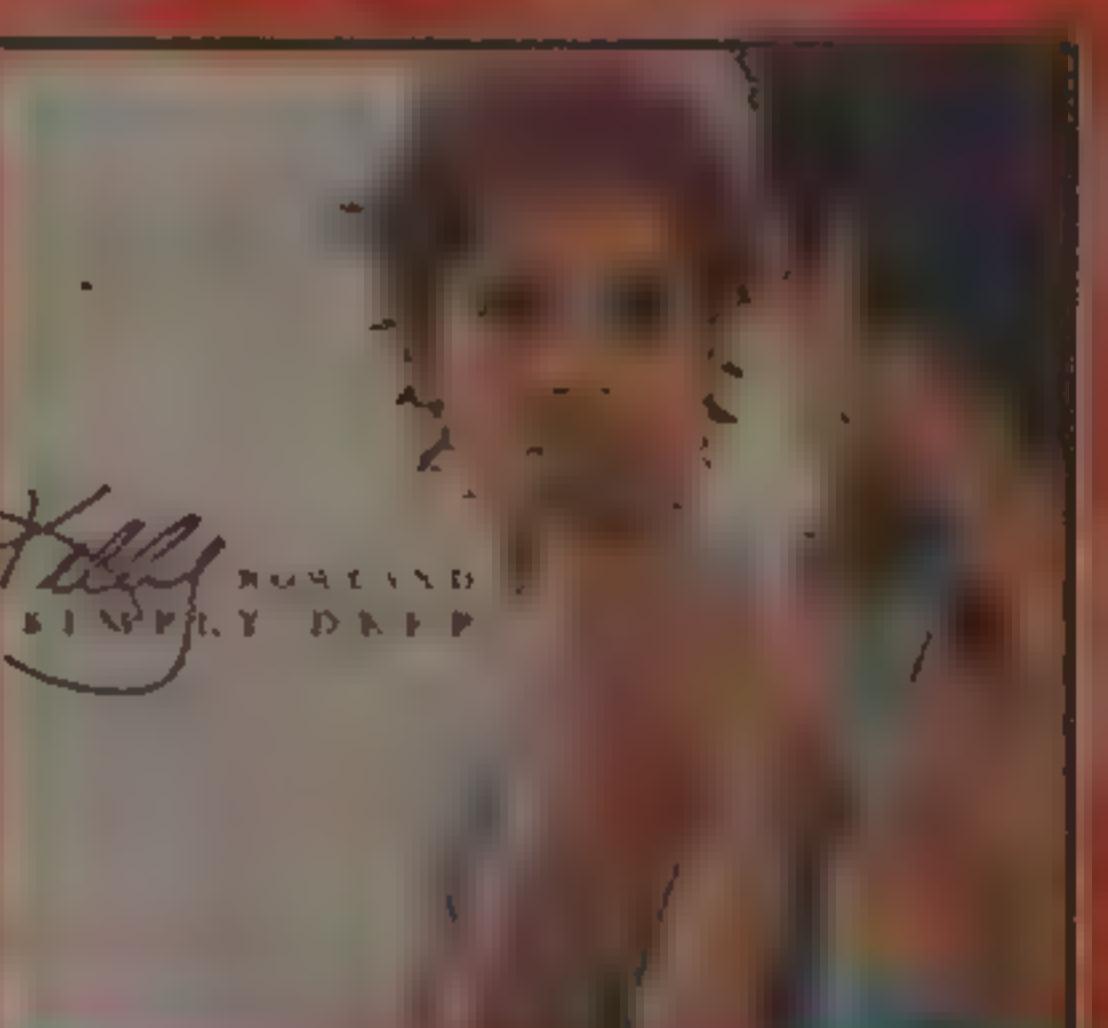
Our Lady Peace Gravity

Good Charlotte  
The Young and the Hopeless

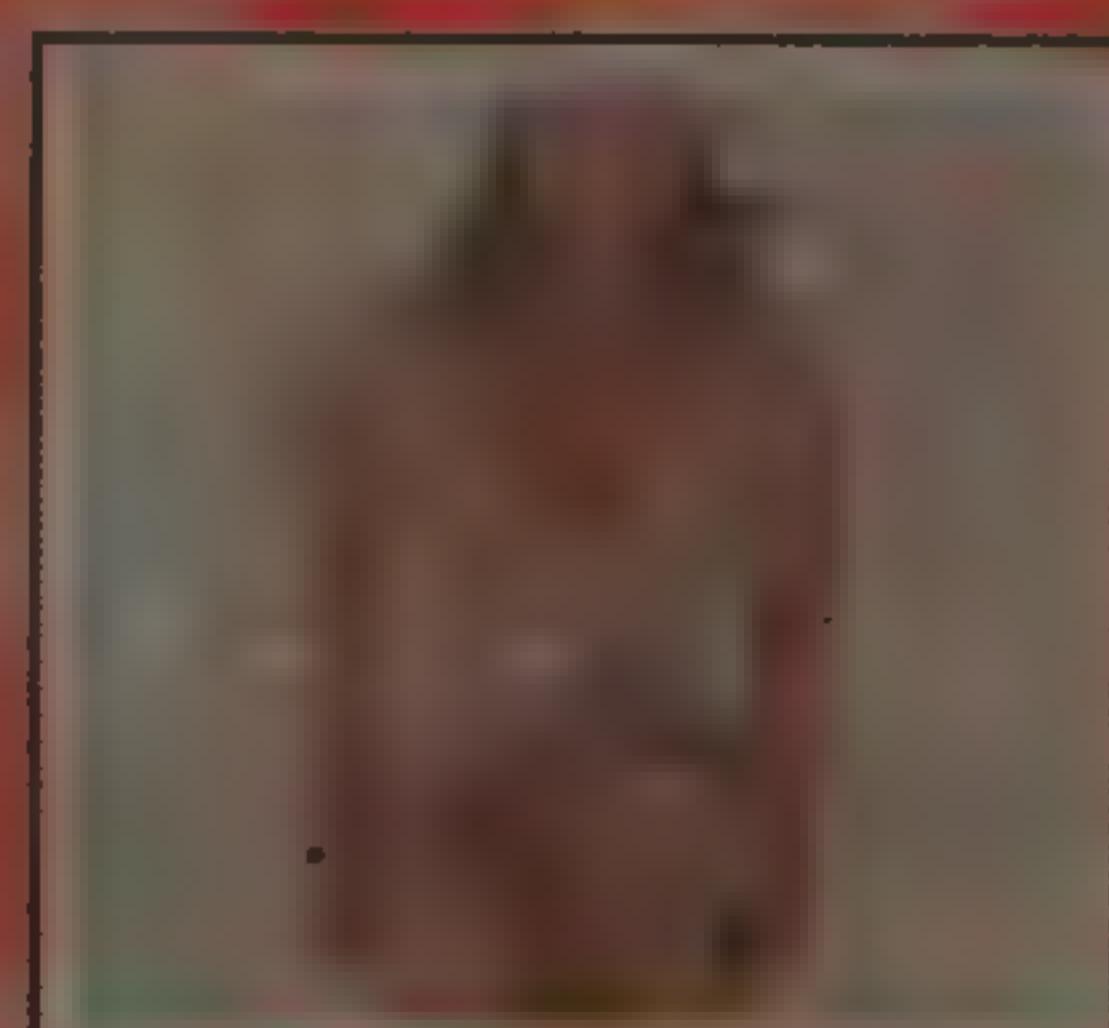
...and for those who'd rather not



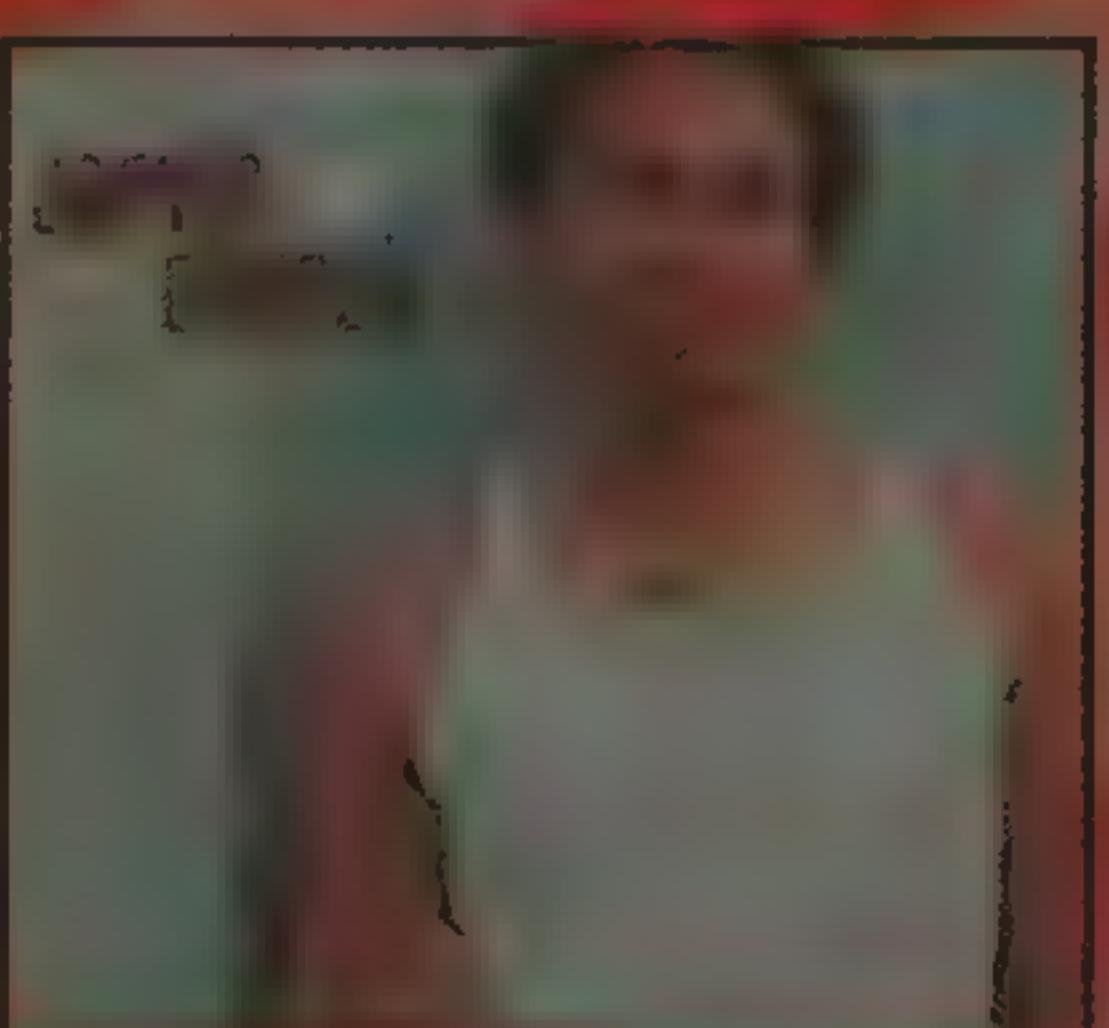
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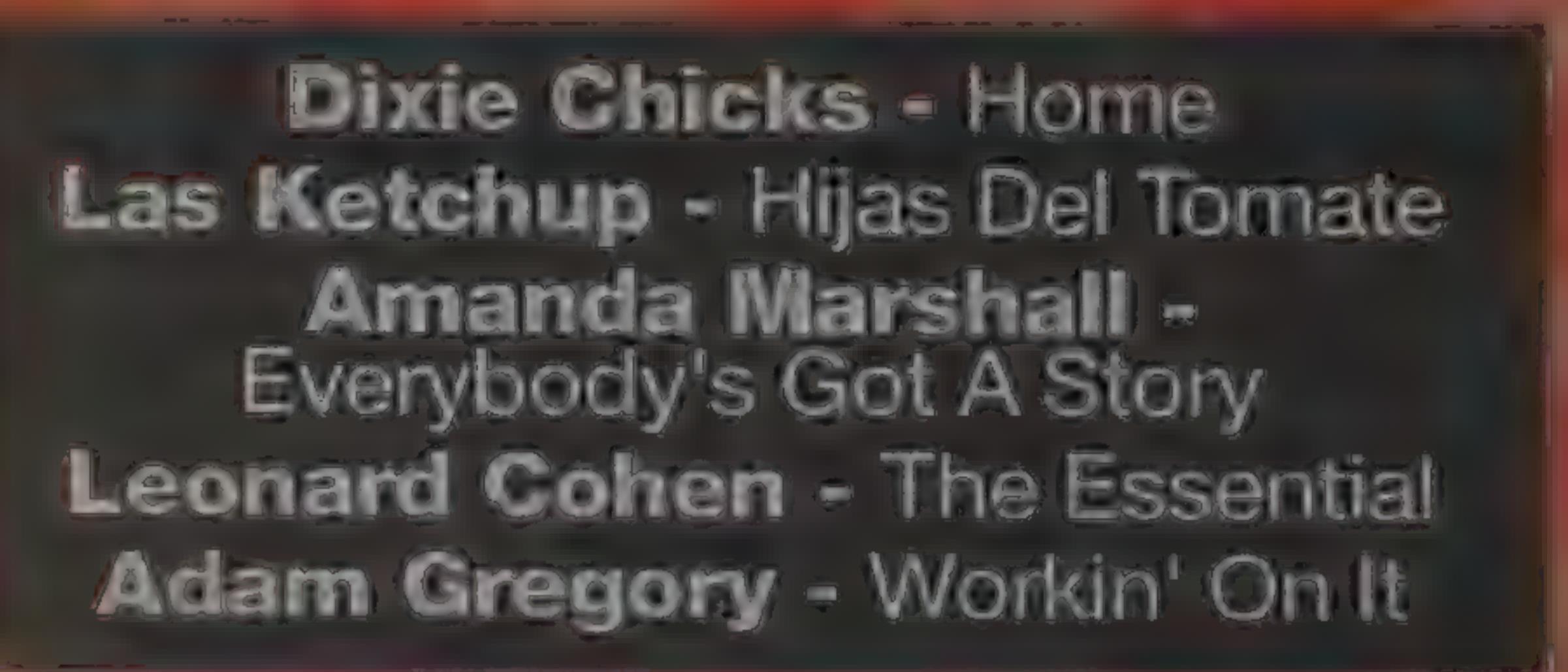
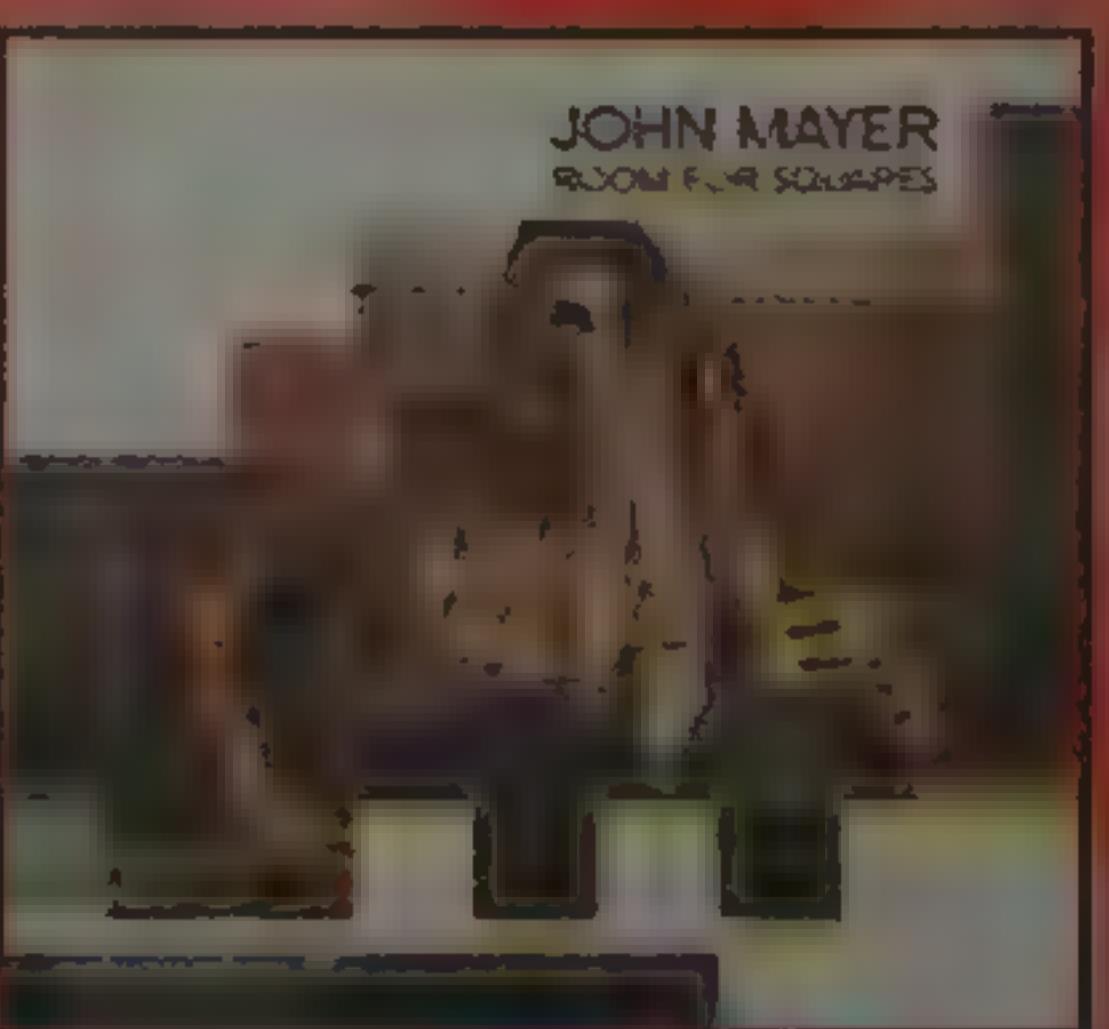
Kelly Rowland Simply Deep



Jennifer Lopez This Is Me... Then



Jarvis Church Shake It Off

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in Better Stores Everywhere

Carly Simon

# Have yourself a CD-riddled Christmas

"Baby, It's Cold Outside" royalty cheques flow as a result of seasonal discs

BY DAVE JOHNSTON

**A**s a kid, our family used to listen to only a handful of Christmas albums, usually as we wrapped gifts or grew tired of watching Christmas Day programming—this was in the days before VCRs, DVD players or even cable television that went beyond 12 channels, you see. Even today, I'm a sucker for a good Yule song or two.

It's a tradition for record companies and artists to get something out there for your festive needs every year, and while a few have become classics—*A Very Special Christmas*, the *Charlie Brown Christmas* soundtrack, any recording of either Handel's *Messiah* or Tchaikovsky's *Nutcracker*—many more have fallen "accidentally" into the Yule log fire.

Some discs are actually released with the best intentions, like helping out a worthy charity. Vancouver's Nettwerk Records have two such compilations on the market this season, each with a particular cause behind them. The first one, *Maybe This Christmas*, is helping raise funds for Toys for Tots and enlists an impressive array of pop stars to croon seasonal favourites and original songs alike. Among the highlights are Coldplay's "Have Yourself a Merry Little Christmas," Phantom Planet's "Winter Wonderland," Sarah McLachlan's duet with Barenaked Ladies on "God Rest Ye Merry Gentlemen" and Ron Sexsmith's run at the title track. The disc also features artwork by fashion art icon Paul Frank.

The second disc from Nettwerk isn't really a Christmas disc, but its

heart is in the right place. *For the Kids* benefits the Sarah McLachlan Music Outreach, a unique school created by the songstress and Arts Umbrella that offers free music education to inner city youth in Vancouver, British Columbia, as well as VH1's Save the Music Foundation in America. The disc is a collection of children's songs by contemporary artists, like Cake doing "Mahna Mahna" (from *The Muppet Show*) and Tom Waits croaking "Bend Down the Branches." Many of the tracks were composed especially for the album, including "Willie the King" by Semisonic's Dan Wilson and "The Hoppity Song" by Five for Fighting.

Those nights where you and your friends are warming yourself with a few bottles of the good stuff might be even brighter with the appropriate *Christmas with the Rat Pack* (Capitol). Here you can slur along with the best of them, as Frank Sinatra, Sammy Davis Jr. and Dean Martin warble all of your favourite seasonal faves like "White Christmas," "Jingle Bells," "The First Noel," and the greatest pick-up song ever, "Baby, It's Cold Outside." Who says irony is dead?

### Is that you, Santa claws?

Perhaps in a related fashion comes Brian Setzer's take on the Yuletide spirit, *Boogie Woogie Christmas* (Surfdog). The former Stray Cat drops his fired-up guitar into jazzy arrangements of "Blue Christmas," "Winter Wonderland" and "Santa Claus Is Back in Town." Perhaps the highlight of the disc is Setzer's duet with Ann-Margret on—you guessed it—"Baby, It's Cold Outside."

And what the hell would Christmas be without Barry Manilow? Huh? Well, mister, he's back with *A Christmas Gift of Love* (Sony), and he's loaded with the good stuff. Light a fire and cozy up on the sofa with that special someone as the romantic

balladeer serves up a few classics like "Santa Claus Is Coming to Town," "I'll Be Home for Christmas" and "I've Got My Love to Keep Me Warm"—perhaps a sequel to "Baby, It's Cold Outside." Points for trying something different, friend.

Bluegrass artist Patty Loveless fills the void for fans of *O Brother, Where Art Thou?* with her timely *Bluegrass and White Snow: A Mountain Christmas* (Sony). It's a standard selection of tunes, like "The First Noel" and "Silent Night," belted out with Loveless's huge voice. Strangely, there's no version of "Baby, It's Cold Outside"—not even as a hidden track.

Then there's Carly Simon, who provides the sweet soundtrack for those hours leading up to gift wrap destruction time with *Christmas Is Almost Here* (Rhino). Thankfully, Simon takes an interesting spin on the classics like "Silent Night" and

"O Come All Ye Faithful," but the best thing on the whole disc is her duet with that lovably grizzly Willie Nelson, "Pretty Paper." It's just sweet, nothing more, although I would pay really good money to hear them do "Baby, It's Cold Outside."

Did I mention that it's really, really cold outside? Man, I hope somebody puts long johns under the tree for me this year. I could really use them right now. Brrr. ♪

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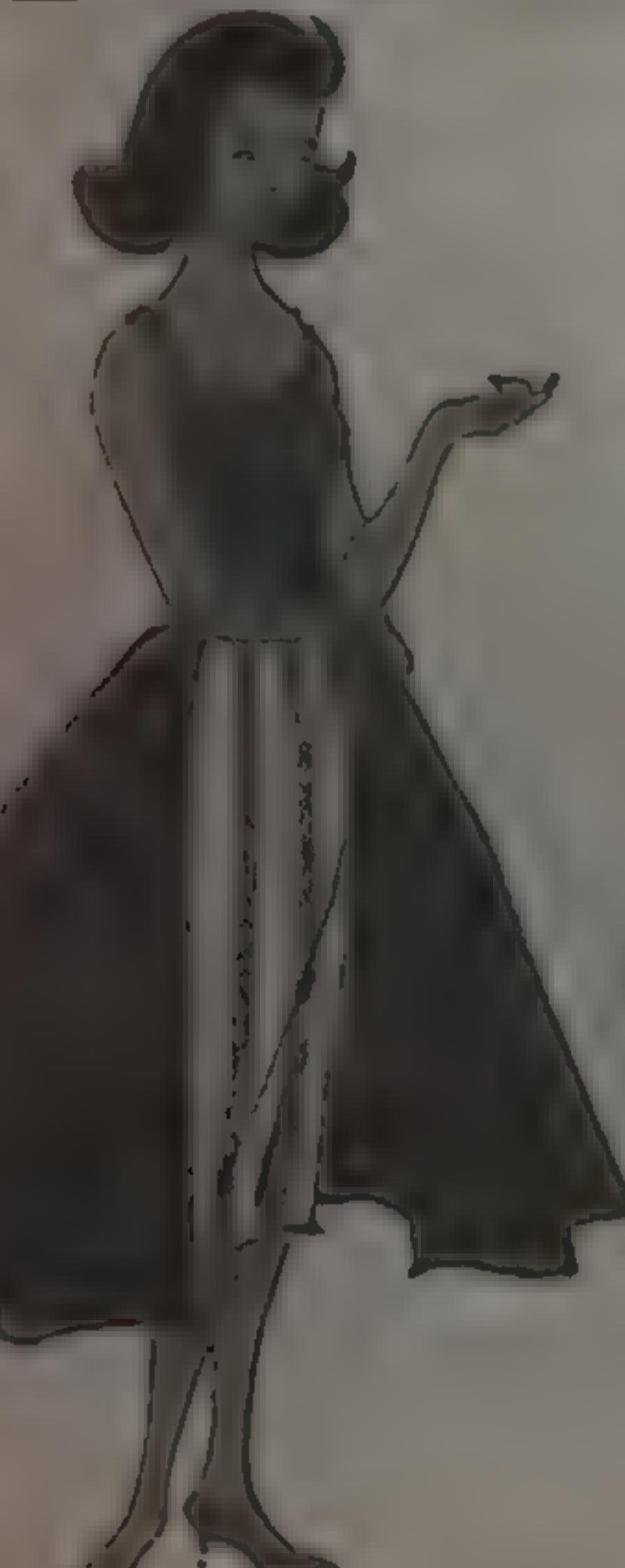
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# Thinking inside the box

This year's box sets take you from the dawn of rock 'n' roll to, well, Enya

BY DAVE JOHNSTON

Playing a place like Madison Square Garden used to be considered the paramount moment in the career of any musician. You couldn't get any bigger than that, they'd say. Nowadays, you know you've made it when you release a box set.

The great thing about these multi-disc retrospective is that it allows the fan to own just about everything worthwhile ever recorded by their favourite artist, and in some cases, reintroduce themselves to somebody time seems to have forgotten (the legendary Robert

Johnson or Stax Records collections come to mind).

In the latter category, the most historically significant set to come out this season is the four-disc *When the Sun Goes Down: The Secret History of Rock 'n' Roll* (RCA). Culled from the extensive collection in the RCA/Bluebird vaults, this is a definitive retrospective of the kind of blues music that paved the way for

## gift guide

rock music's dominance. Each track has been lovingly remastered and sounds as vital as anything released by contemporary artists. There isn't much in the way of the standard 12-bar blues here, nor are there many obvious names—instead, we get to hear songs like "Canned Heat Blues" by Tommy Johnson and "Catfish Blues" by Robert Petway, which Muddy Waters would eventually possess as "Rolling Stone." If the entire box set seems too daunting for you, you can also purchase each disc individually.

Another towering influence on popular culture was saxman John Coltrane, who has been the subject of numerous anthologies and best-of

Warner Bros. Years (Rhino), you decide for yourself whether Yoakam is Cash's heir apparent, but there's no debating that he was an artistic prodigy. Over the span of four discs, Yoakam touches on classic country stylings and reaches over the fence to cover material by Queen ("Crazy Little Thing Called Love") and the Clash ("Train in Vain"). There's also a good number of previously unreleased and rare material in the set as well, including an original demo from 1981.

### Happy Campers

The highly underrated Camper Van Beethoven finally gets its due.



with *Cigarettes and Carrot Juice: The Santa Cruz Years* (SpinART), a five-disc collection of brilliant stylized mash-ups that forced many American punk rock bands to rethink how

they made music. From sun punk to psychedelia, Camper Van Beethoven's work is the aural equivalent to a surrealist painting, but much easier to dance around to, and this set concentrates on their prime creative years from 1984 to 1987.

Equally as compelling and diverse is Björk, who has finally released *Family Tree* (Elektra), a six-disc set of rarities and artist favourites that provides a near-perfect glimpse into the imagination of one of pop music's great iconoclasts. The scattershot

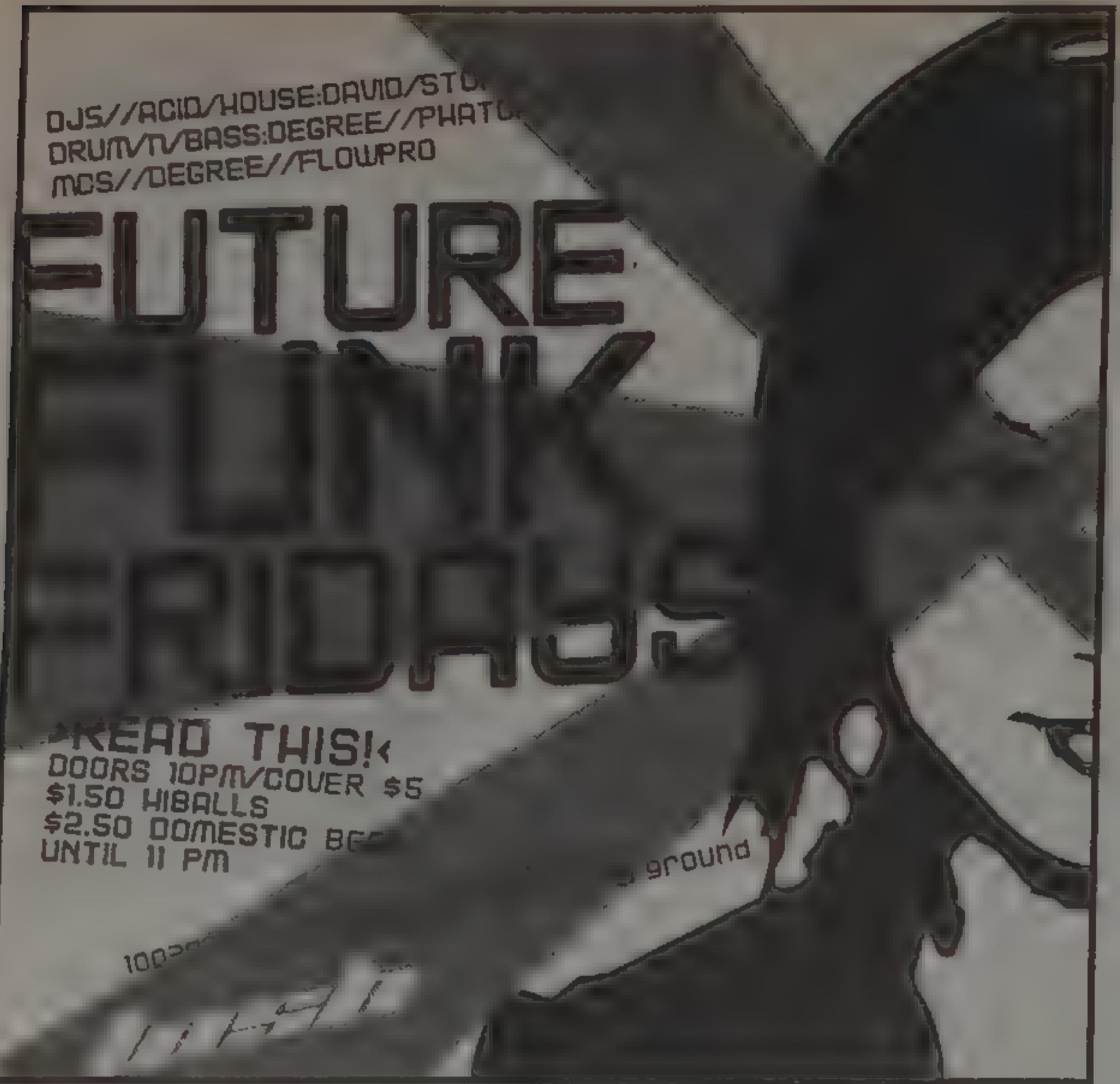
selection ranges from early Sugar cubes tracks to experimentations with classical arrangements. The final disc, "Beats," focuses on her clubland forays with 808 State's Graham Massey and Mark Bell that led

to the essential *Debut* record.

Although few hipsters would ever admit to owning an Enya album,

In contemporary country music, there is probably no one cooler than Johnny Cash, but even the Man in Black has admitted in interviews (including a recent appearance on CNN's *Larry King Live*) that Dwight Yoakam deserves the title now. On *Reprise Please Baby: The*

to the essential *Debut* record. Although few hipsters would ever admit to owning an Enya album,



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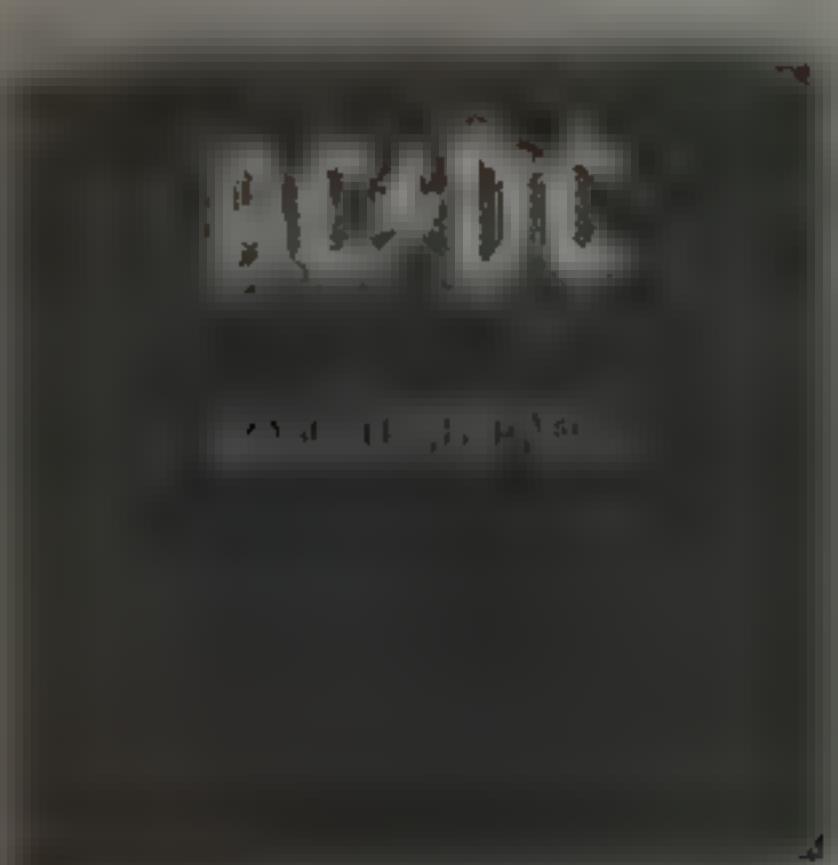
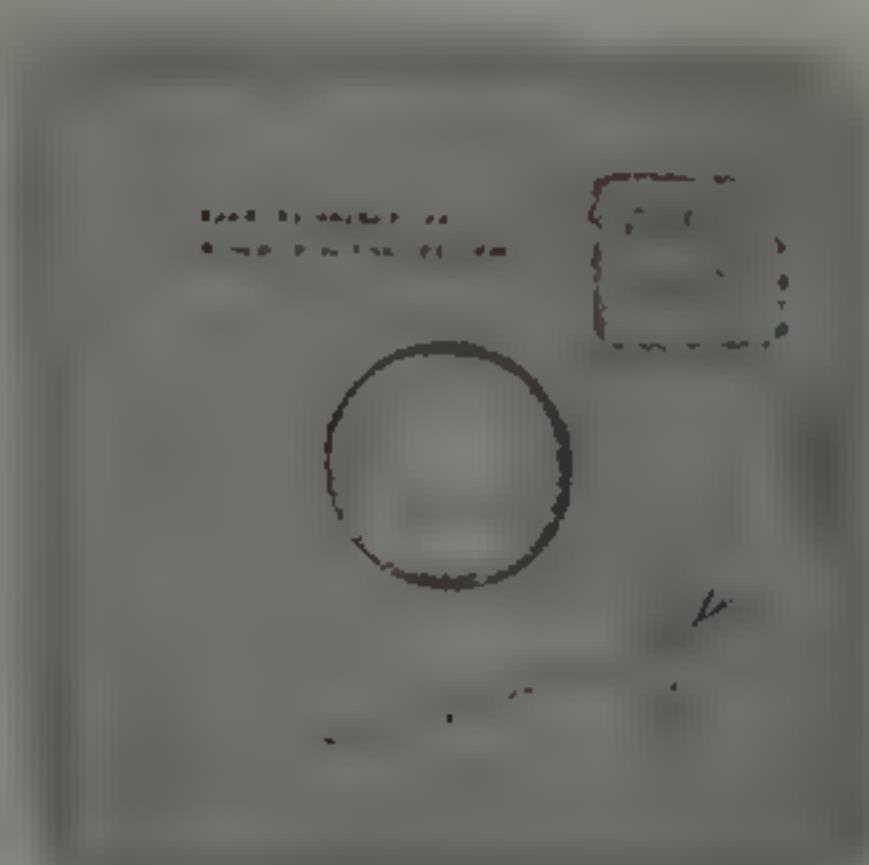
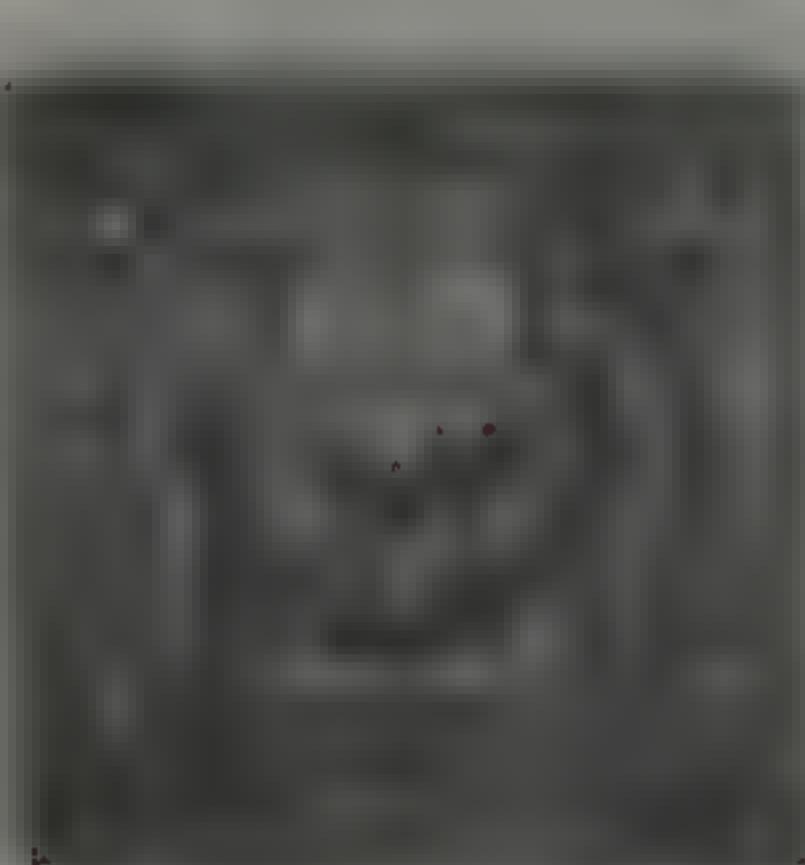
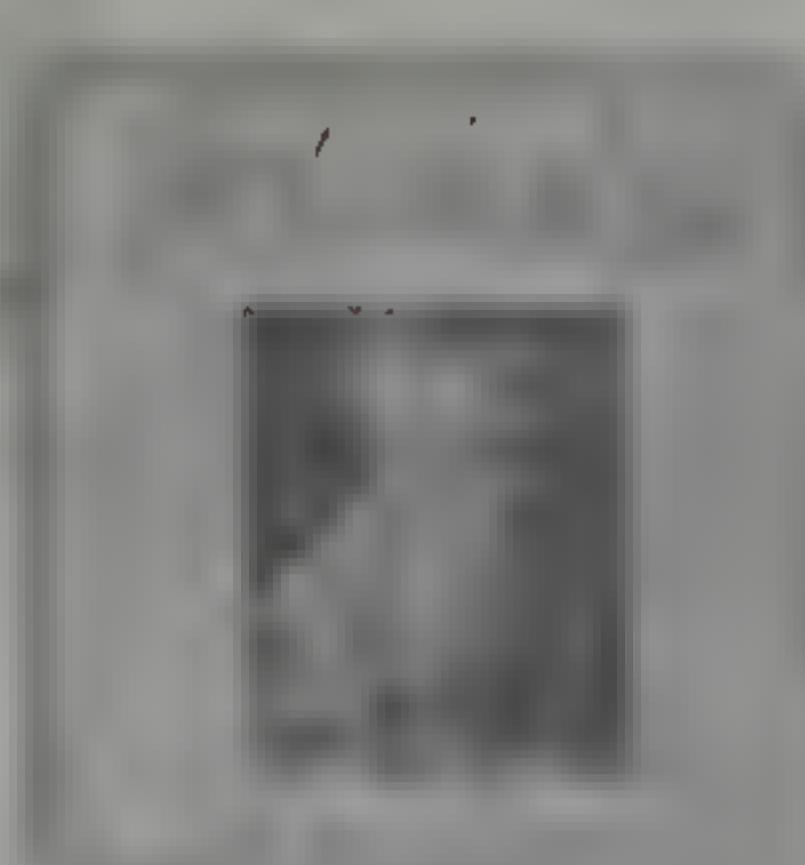
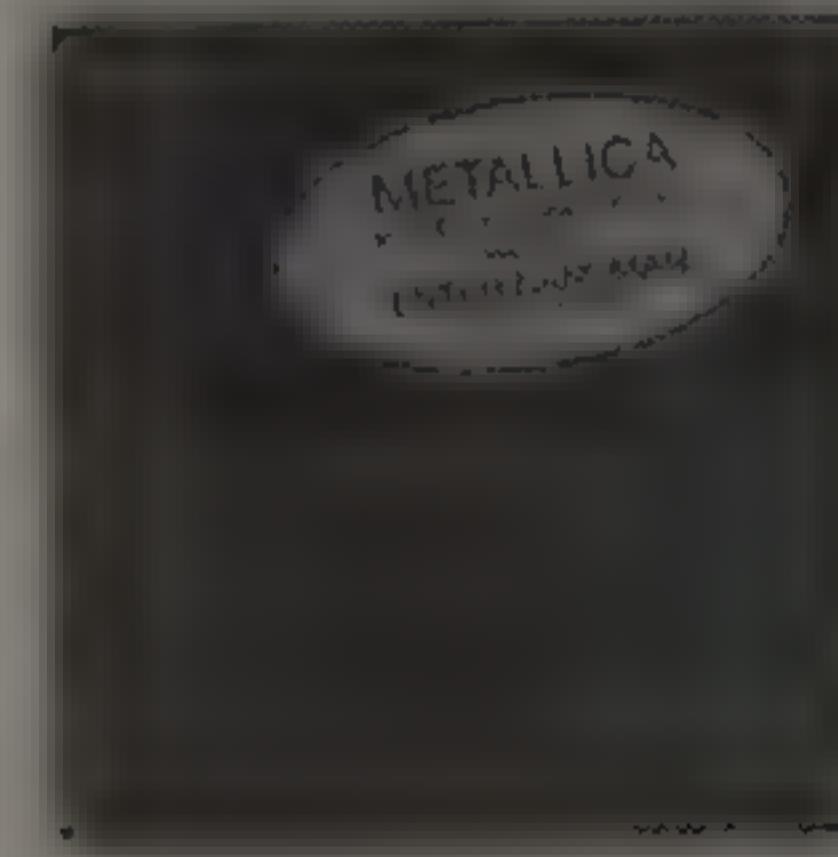
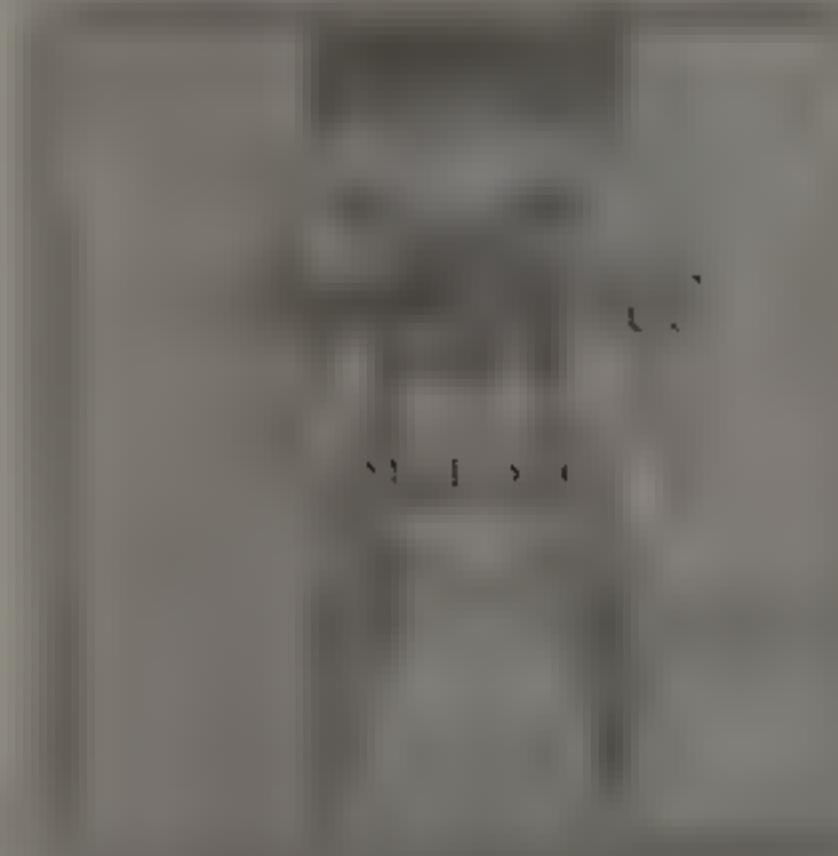


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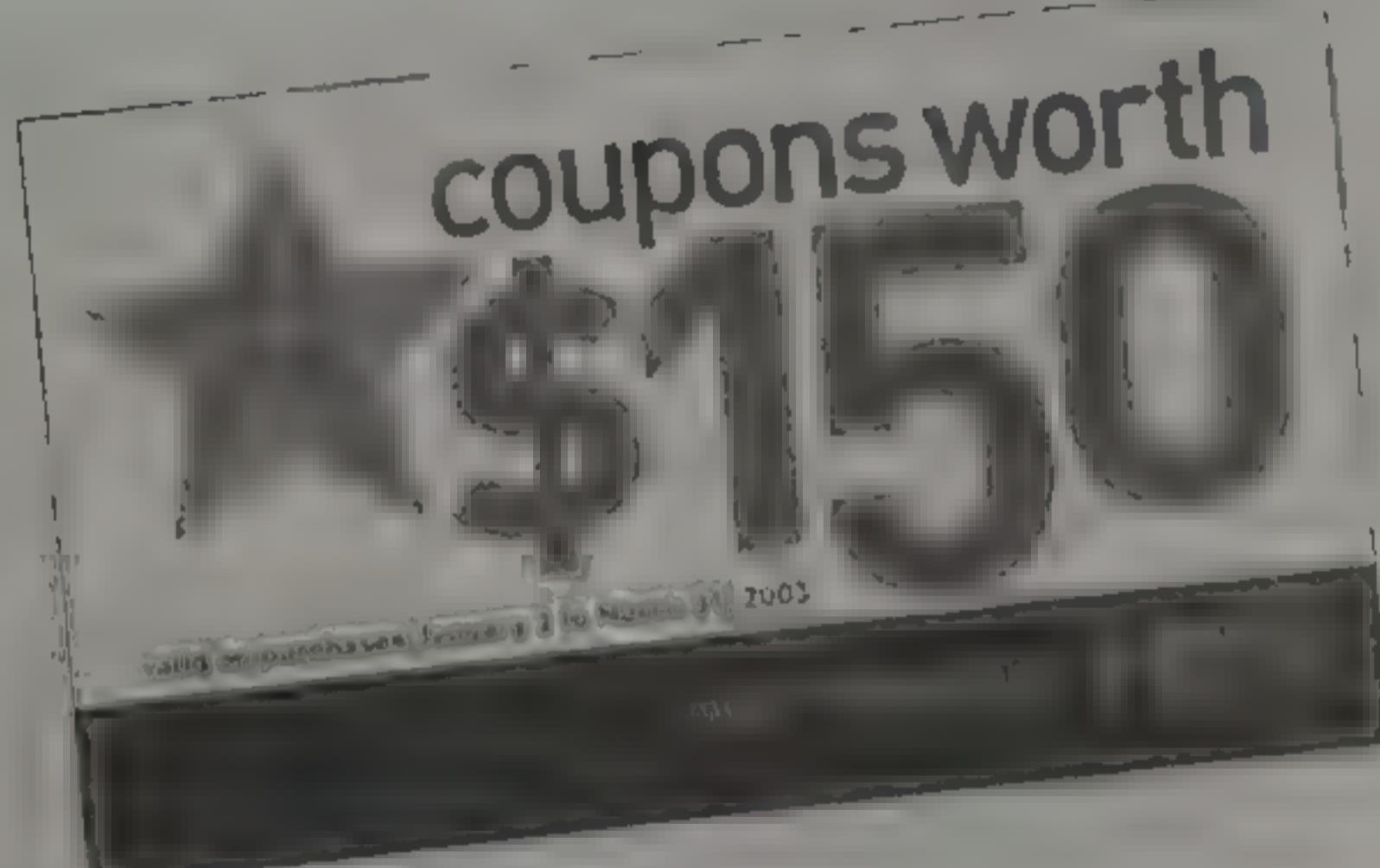
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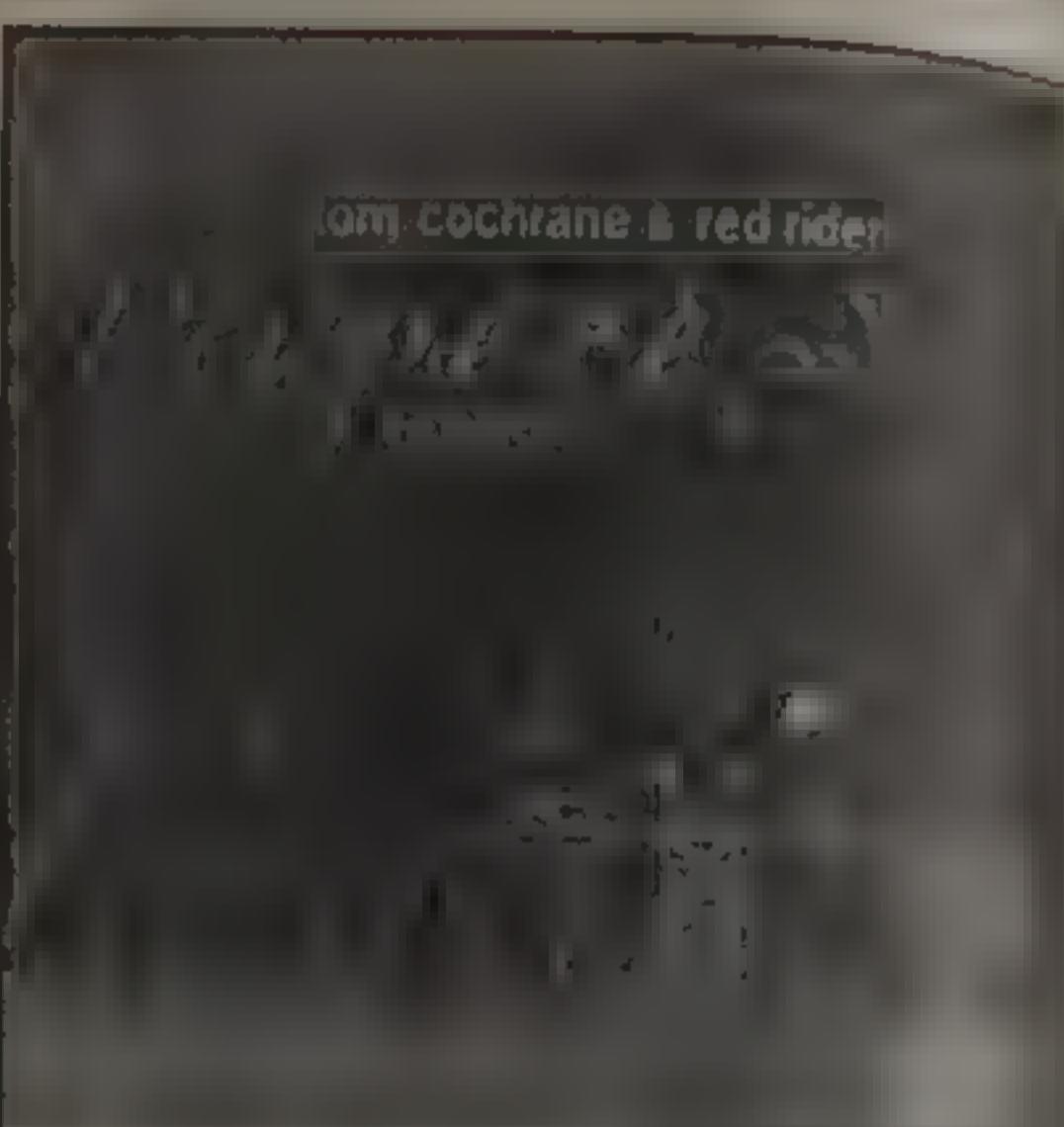
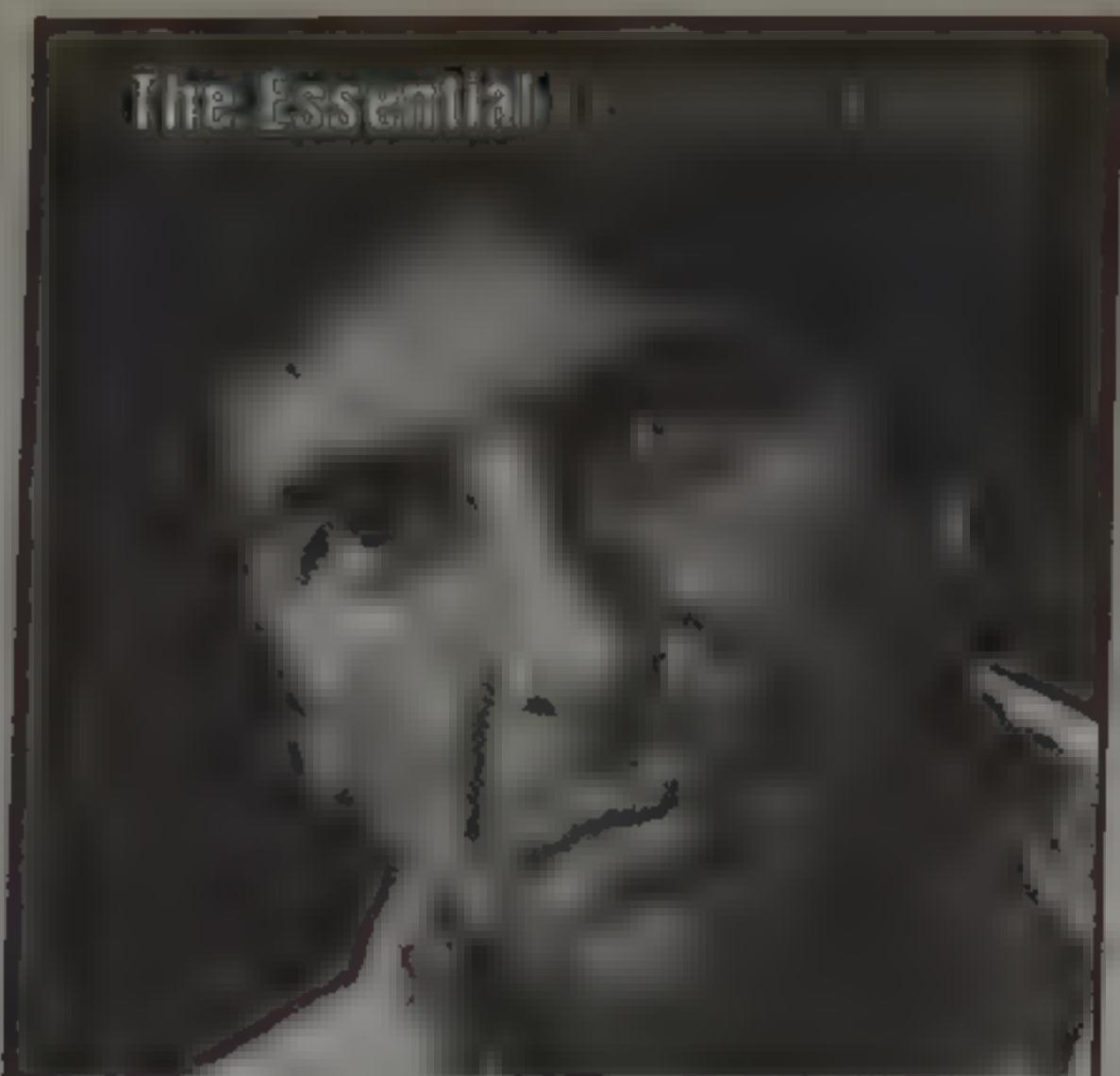
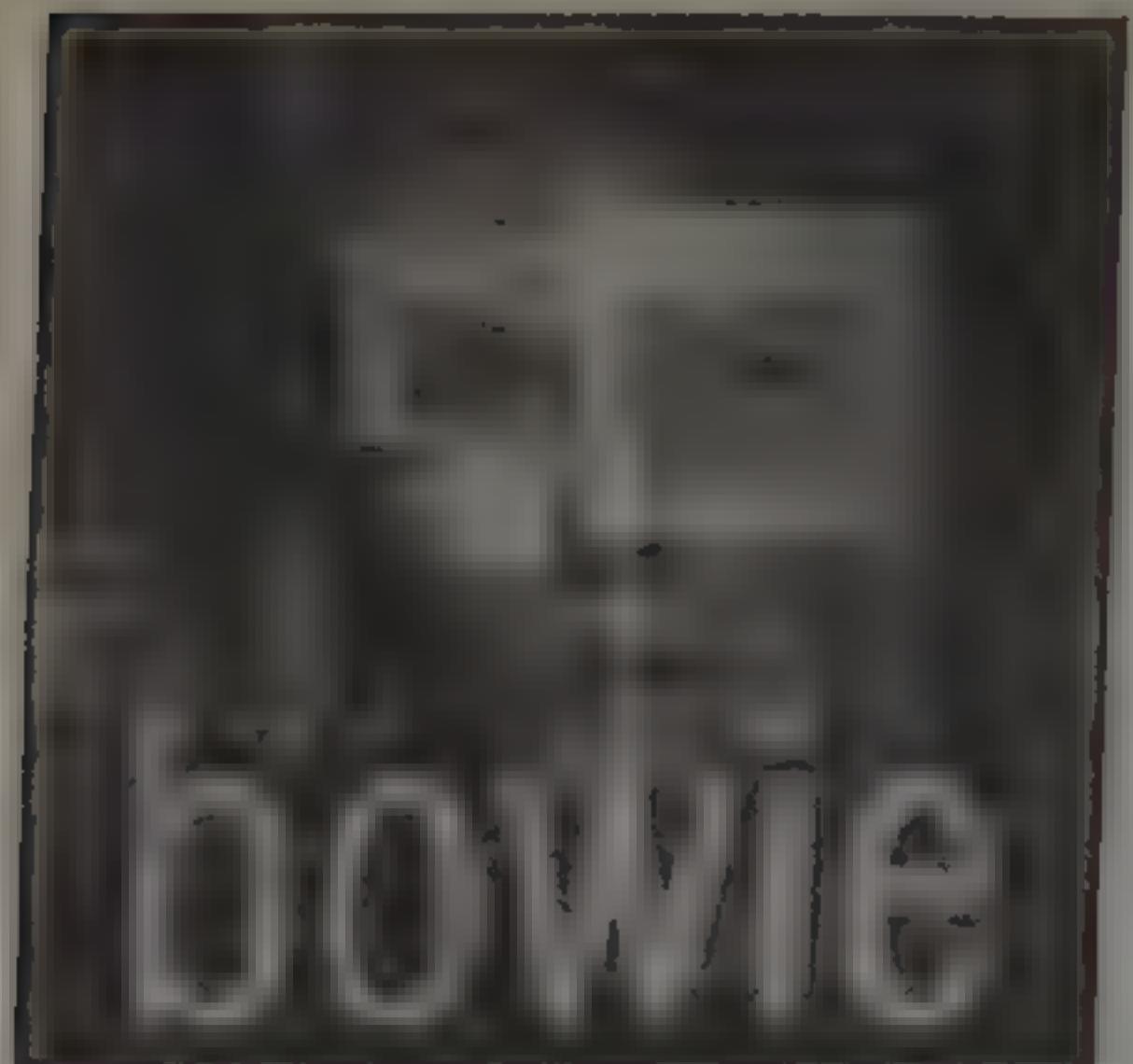
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## Greatest expectations

Bowie, Björk and Bono all have new best-of discs in stores

BY DAVE JOHNSTON

There used to be a time when there was no shame in releasing a greatest-hits album. It was considered the hallmark of a successful career and many artists have seen a few pass through their catalogue. That is, until people started taking things *wa-a-a-a-ay* too seriously and thought that a greatest-hits disc was another money-grubbing way to get out of actually putting out a proper album.

Well, in some respects, perhaps that's true. It remains a mystery how some groups have managed to put one out despite having had only

one hit in their entire career before vanishing from the public consciousness. Nevertheless, these discs have their benefits, especially for the casual fan or the newbie looking for an comprehensive (not to mention cost-effective) introduction to an artist's work.

In the case of guys like Johnny Cash or Bob Dylan, it's hard to know where to start, since their greatest-hits discs have spawned

their own greatest-hits discs. Perhaps wisely, then, Sony has started up the **Essential Series**, which neatly collect together tracks from a particular artist's career into a nice two-disc set, complete with somewhat intelligently written liner notes. So far, the series includes Dylan, Cash, Leonard Cohen, San-

tana, Stevie Ray Vaughn, Billy Joel, Barbara Streisand, Neil Diamond, Sly and the Family Stone, Earth Wind and Fire, Tony Bennett, and—my personal favourite—Journey. Man, they had crazy album covers.

There have also been numerous collections for **David Bowie** (including an excellent double disc from Ryko, no longer in production), but EMI believes that they've finally come up with the definitive one. *Best of Bowie* picks the definite classics of the 1970s and a spot of tracks from the '80s and '90s that didn't entirely suck, but the trick is to find the limited edition double disc version, which includes many more interesting choices from the eclectic Bowie catalogue. Diehard fans might also want the companion DVD that features all of the pop chameleon's ground-breaking videos.

### Army of Björk

In the case of Icelandic chanteuse **Björk**, she left the choice of songs on her *Greatest Hits* (Elektra) up to her fans, whom she polled through her website. Thus, we have a mix of the obvious ("Army of Me") with the interesting ("Pagan Poetry"). Considering how much of her material has been given the remix treatment, thus breaking down any conception of what a definitive version of a Björk song really is, it's

strange to see that only one alternate version of a song wound up on the disc—in this case, it's Fluke's version of "Big Time Sensuality." I suppose we will have to wait for the mammoth and eagerly awaited box set *Family Tree* to indulge that hunger.

Every self-professed metalhead must own at least one **Iron Maiden** record. Many of them own the band's last greatest-hits record, *Best of the Beast*, which is now out of production. So, seeing a deficit for newer fans, the band has strung together a new collection of only their chart-toppers entitled *Edward the Great* (EMI UK). It's all here for your ear-piercing, shrieking pleasure—"Run to the Hills," "2 Minutes to Midnight," "Bring Your Daughter... to the Slaughter." Hardcore fans will want to upgrade to *Eddie's Archive*, which comes packaged in a limited-edition metal casket. Only 400 of these will be produced in Canada; the set includes six discs of rare and previously unreleased recordings of B-sides and live gigs.

### Christmas rapping

Although not nearly as old, yet probably as frightening to small children, is **DMX**. The hardcore yet handsome rapper has finally decided to reflect on his five-album career with the cunningly

titled double-disc set *The DMX File* (Def Jam Island). One disc features all of his chart-busting jam, including "Stop Being Greedy" and "Who We Be," while the DVD provides a expansive collection of his videos.

Favour some old-school flavour in your hip hop? You might like **Queen Latifah**'s compilation *She's a Queen* (Motown). The influential female rapper, actor, producer and author has 11 classic tracks here including "Ladies First" and "Flu Girl," as well as two new tracks.

New tracks also figure prominently on the new **Tom Cochrane** retrospective *Trapeze: The Collection* (EMI). The set assembles material from Cochrane's time with Red Rider as well as his solo career, including the omnipresent hit "Life Is a Highway" and the new track "Sometimes I Feel Like (Ali)." For those fortunate enough to get it, a limited number of copies will also include a third disc of live material in a triple-fold digipak. A DVD of performance footage and videos is also available.

### From Pop to Pumpkins

Some bands like their greatest hits packages to cover all the bases, like **U2**. Their *Best of 1990-2000* (Island) comes either as a single disc featur-

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## Contest hits

Continued from previous page

the radio singles, or a limited-edition triple-disc. One disc includes remixes and rare cuts while the third is a DVD that features rare footage, promotional material and a trailer for the complete *Best of 1990-2000* companion CD. Other artists opt to simply provide an odds-and-sods for the fans as a final hurrah to their career, as the **Smashing Pumpkins** have done with *Earphoria* (Virgin). Long available as a long-form video entitled *Vieuphoria* (which has been re-released on DVD), the disc is a collection of live recordings of both hits and obscurities culled from the band's

decade-spanning run.

The most controversial hits disc to come out this year is the self-titled **Nirvana** collection. With the sole addition of the previously unheard track "You Know You're Right," we're given a rundown of the best-known anthems to tumble from Kurt Cobain's imagination. It's all here in one place, though—"Smells Like Teen Spirit," "Lithium," "Heart-Shaped Box"—but there are a few interesting choices, like the original "About a Girl" and "Been a Son." Courtney Love detractors feel that this collection is a weak substitution for a box set—which is still in the offing—and charge that this single disc is simply an attempt by Love to stuff her vaults. As Kurt would say, "Whatever." Go back and read his *Journals*, you babies. ☺

## Box sets

Continued from page 40

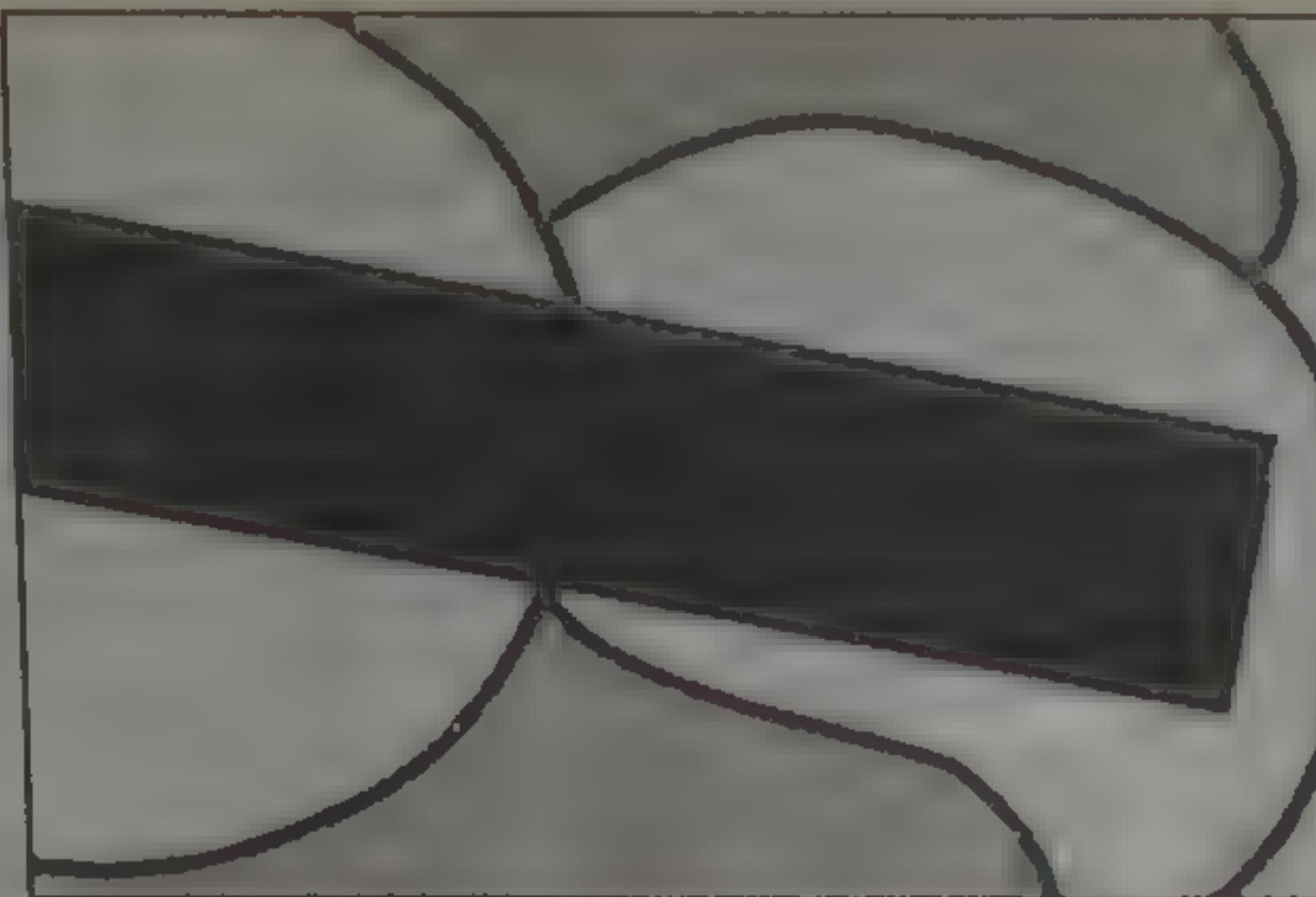
the presence of the Irish New Age chanteuse is inescapable. On *Only Time: The Collection* (Warner Bros.), Enya's catalogue of haunting synthesized compositions are here for hours of chai tea-fueled meditations. The four discs cover not only Enya's five North American releases (including her top 10 debut single, "Orinoco Flow"), but a wealth of B-sides and rarities. The fourth disc is an enhanced CD that features video footage, and the entire set is bound with a lengthy booklet that includes photography, commentary on the individual tracks and lyrics.

If you're craving some righteous metal release, **Metallica** has repackaged *Live Shit: Binge and Purge* (Elektra/Asylum) for your headbanging needs. Originally a set of three complete concerts on both CD and VHS, the band has brought the set up to date with DVD replacing the fragile videotapes. Everything else is intact from the original 1993 release, including the commemorative backstage pass, stencil and 72-page colour booklet.

On the opposite end of the musical spectrum, **Culture Club** has

decided to let their fans have everything with the imaginatively titled four-disc set *Culture Club* (EMI). Every single hit is here, as well as a good number of alternate versions, rarities and remixes from contemporary producers like Quivver and Kinky Roland—perhaps a nod to Boy George's post-pop career as a globetrotting club DJ. The set also comes with a substantial booklet featuring notes and photography.

The one set that will probably wind up on everyone's list is the seven-disc *Grand Theft Auto: Vice City* (Sony), no matter how you slice it. The phenomenal videogame of the same name is set in a fictional city during the height of the 1980s, and it makes ample use of the era's music. Each disc in the set reflects a different genre of the decade, from metal to hip hop, and the track selection makes them essential listening, even without ever playing the game. The best discs in the pack might be *Wildstyle Pirate*, which touches on the links between dance culture and hip hop, and *Radio Espantoso*, with its addictive Cuban jazz cut-ups. And if you don't care about the music, at least you can get the cheat codes for the game, which are encoded on each disc in the set. ☺



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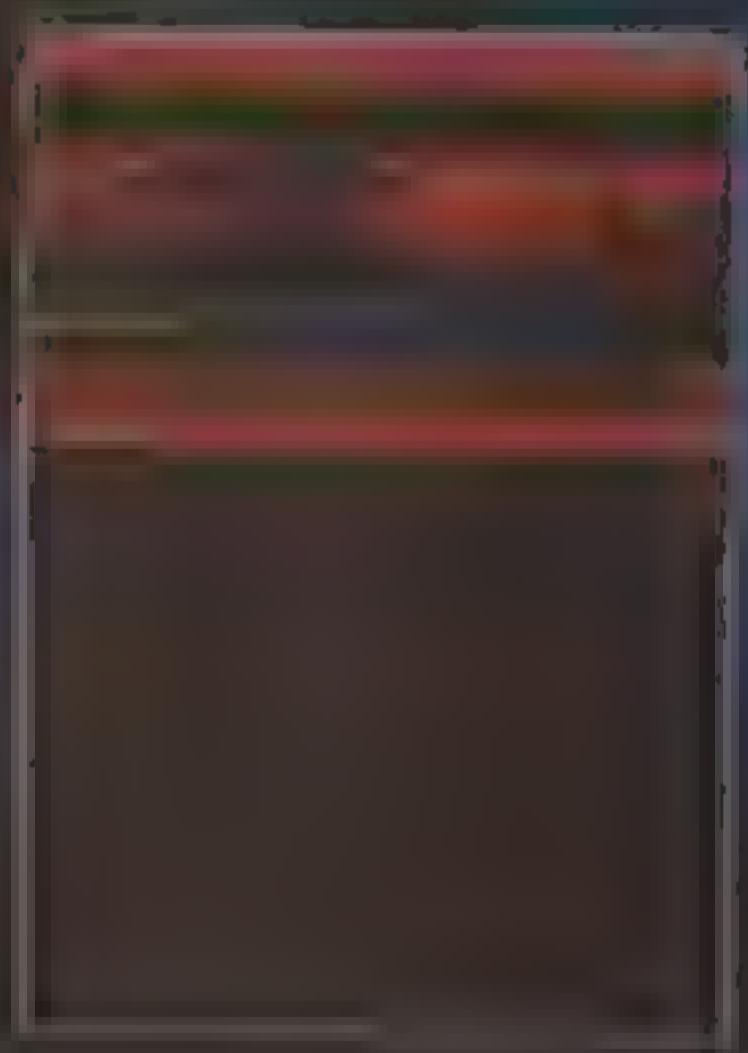
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## music



# Total recall

Sum 41 has grown up musically, but their personalities are as juvenile as ever

BY SARAH LISS

Rank up "Still Waiting," the lead single off Sum 41's brand-spankin'-new record *Does This Look Infected?* and you might do a Wile E. Coyote-style bleat. Searing Iron Maiden guitar riffs, thundering drums and a rock-the-wind-outta-you bass assault drive sobering reflections on global intolerance and disillusionment. It's straight-up Jack Daniels to Jolt Cola fizz of *All Killer No Filler*, the album that skyrocketed Ajax foursome to international fame. New tunes like "Hell Song" (but a pal with AIDS) voice classic punk sentiments of social disarray as opposed to yesteryear'sings about clingy girls and baked house parties.

What gives? After two straight years of touring, have the puerile punks finally grown up? Not exactly. Their music's light and more mature, but the barely-nough-to-drink-in-the-States... well, let's just say they have enough stories to fill three episodes

of *Behind the Music*. "I gave Avril Lavigne the most devastating wedgie I've ever delivered to anyone!" howls drummer Steve "Steveo" Jocz, in hysterics in a Philly hotel room. "She screams, everyone's laughing. And she's huge now, so it's like giving fuckin' Christina Aguilera a wedgie, right? Plus it's not the actual wedgie that's the most embarrassing part either—it's the little squat you have to do to yank it out of your butt cheeks!"

To clarify. A couple of days before our interview, Sum 41 got turfed from New York hipster joint Lit, where the band—Jocz, rubber-faced frontman Deryck Whibley, bassist "Cone" McCaslin and guitarist Dave Baksh—were partying hard with the "Complicated" chanteuse and her crew when Whibley got a little too tanked. Taking advantage of his shit-faced state,

[PREVIOUS] **rock**

Lavigne tried to yank down Whibley's pants, and Jocz came to the rescue with the "devastating wedgie" in question. Alas, Jocz couldn't stop his pal from panicking and destroying the club's bathroom after he accidentally locked himself in, or subsequently spitting in an annoyed patron's face—all of which led to

the band's disgraceful ejection.

It's a classic Sum 41 moment. Like the time a Cristal-crazed cougar, who happens to be a triple-X Texas porn star, flew to their gold-record ceremony in Paris, desperate to give Jocz a "wet, sloppy blowjob." (He declined; she threw a fit.) Or that time in Japan just a few weeks ago when they did a triple dose of a mysterious blue PCP-like substance, had a bad trip and fell in love with a pineapple. (Jocz wrapped the fruit in a blanket and introduced her to civilians as his new girlfriend, Mai.)

## On the Blink

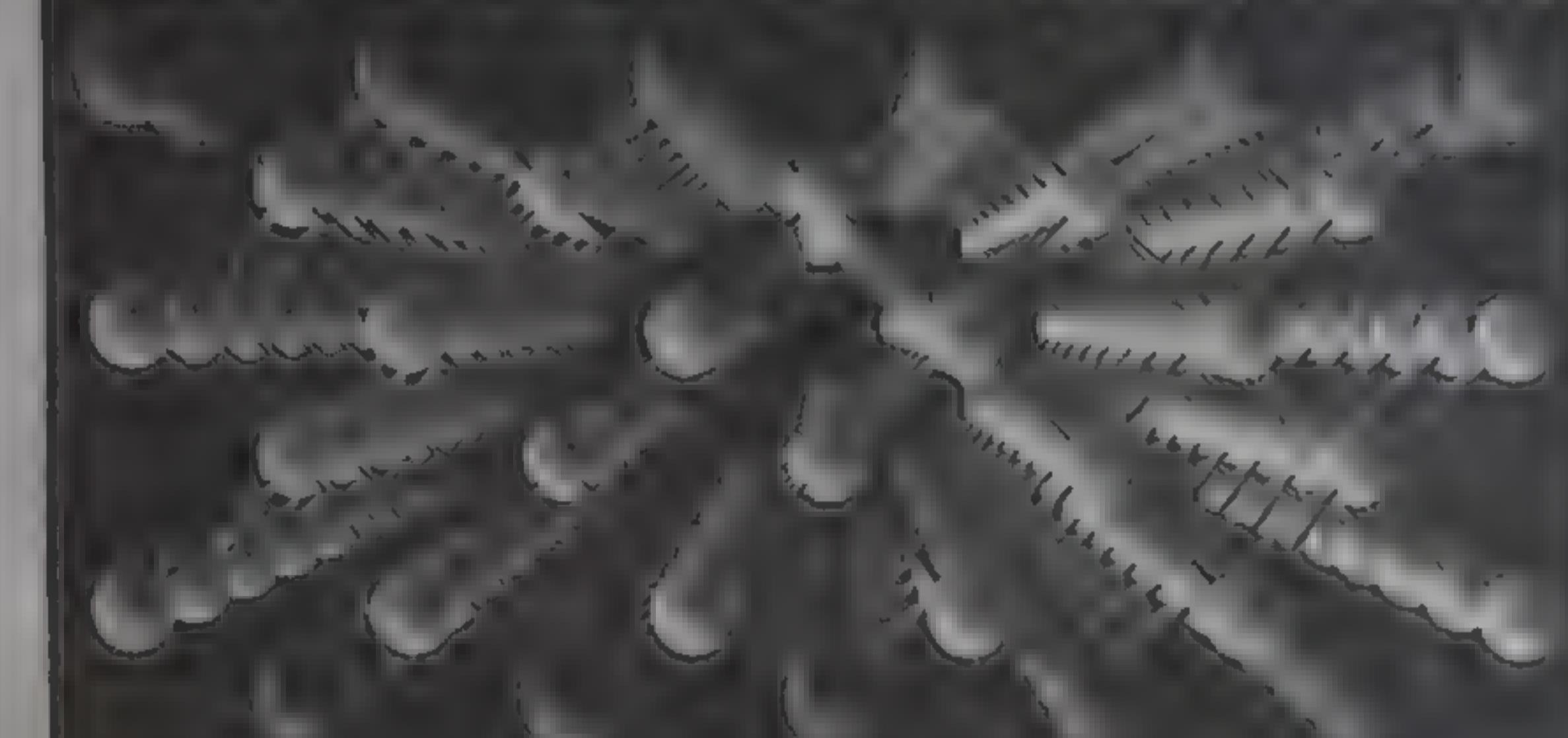
With incidents like that for material, you'd better believe Sum 41's only hope of being taken seriously is through their music. And Whibley claims *Does This Look Infected?* is Sum's attempt to set themselves apart from their goofy pop-punk peers. (Hello, Blink-182.)

"There were so many bands that came out at the same time as us, and we knew we'd all be coming out with records again. We knew everyone was expecting us to try and repeat the last album and we wanted to do something different. I like the 'holy shit' factor, where people start to listen and go, 'Holy shit, this is Sum 41!'"

SEE PAGE 55

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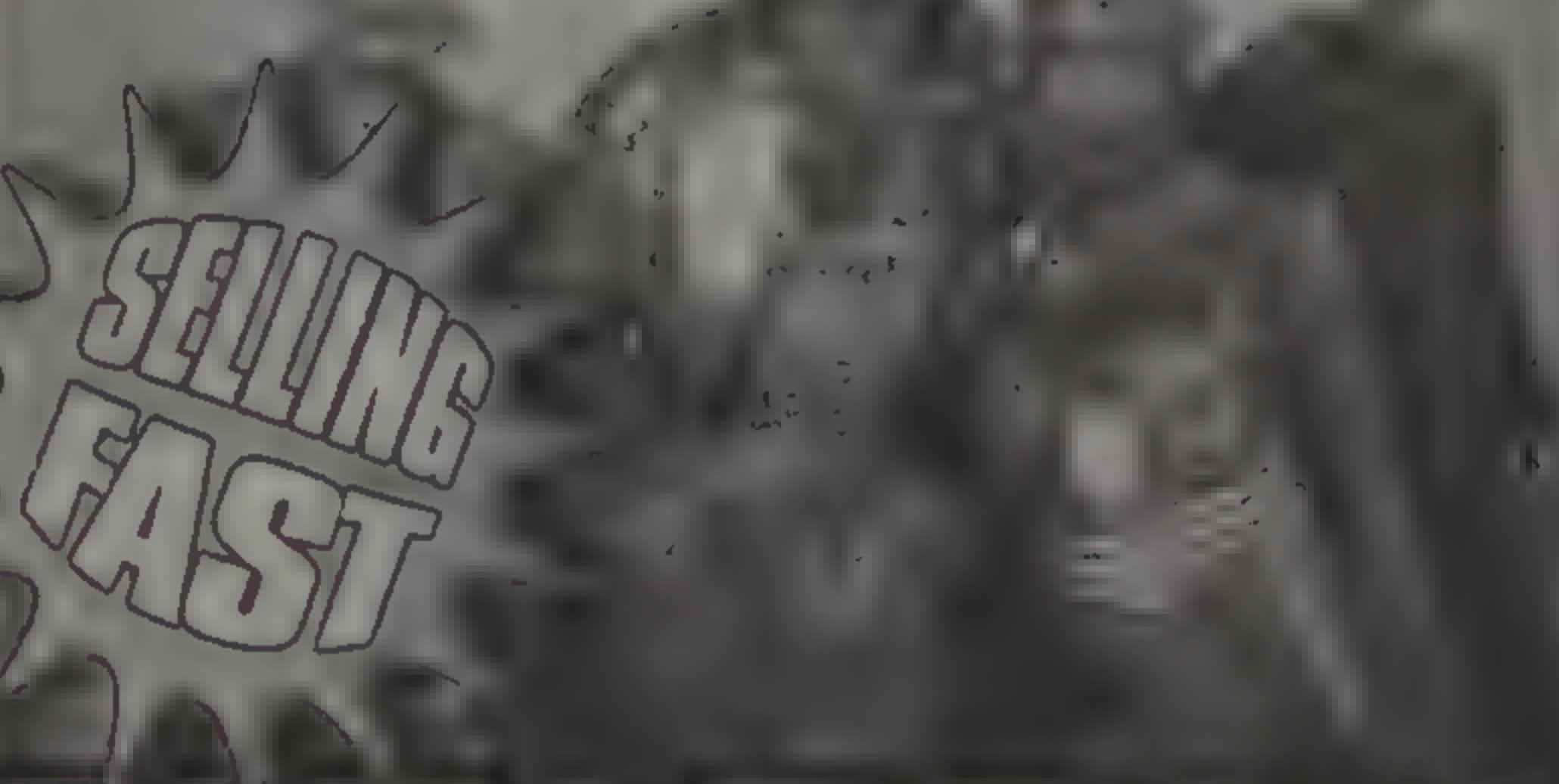
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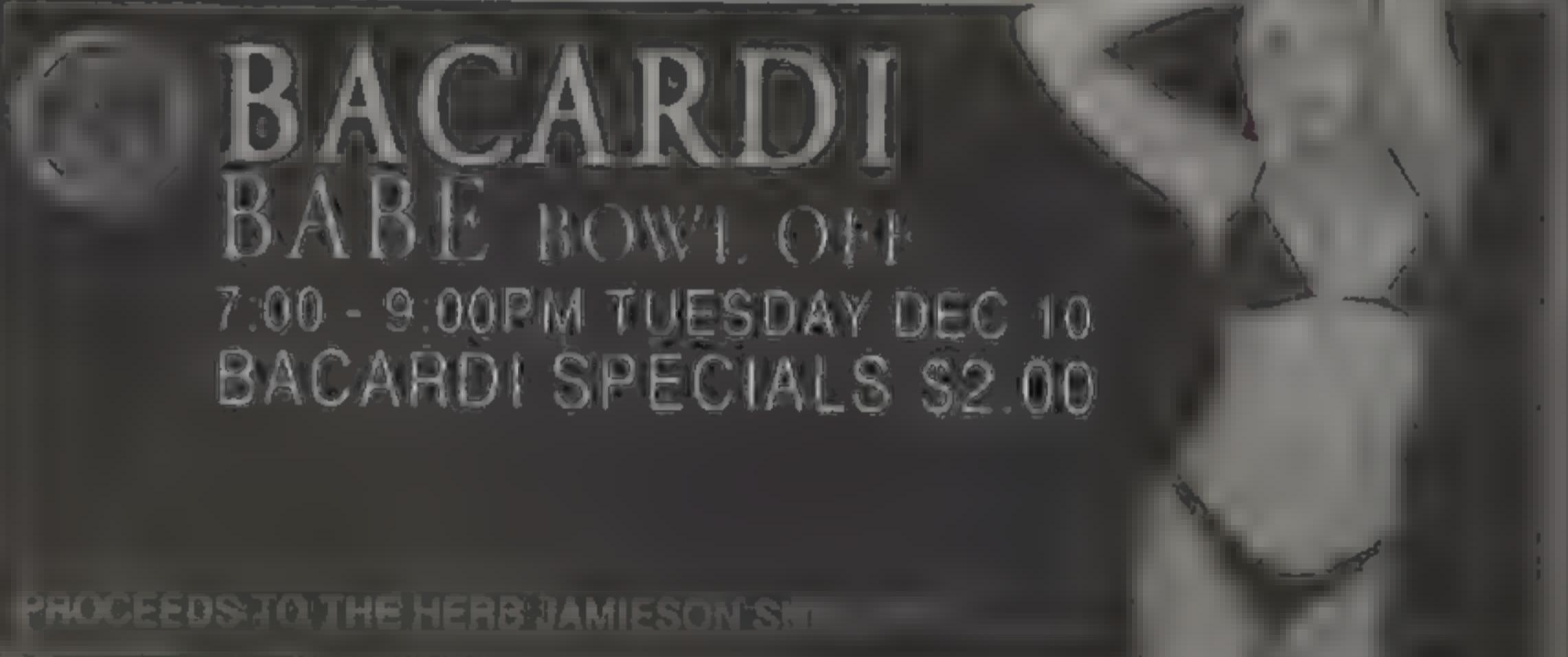
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## MUSIC NOTES

all about  
the local  
scene

BY PHIL DUPERRON

### Sidewalk story

**Curbstomp** • **With Timeless** • **The Roxy** • **Thu, Dec 5** Lovers of heavy music in Edmonton have two new reasons to raise their fingers and bang their heads. The Roxy on Whyte Avenue (normally known for its lineups of beautiful people and pop club music) is bringing in live bands for their Metal Thursdays.

Curbstomp drummer Shawn Thompson says the band has remedied

its lineup woes and is once again bursting eardrums. Four-year veterans of our fine city's scene, the band were recently off the market without a bassist and second guitarist, but they've been staying in fighting form, thrashing away as a three-piece down in the basement, all the while looking for fresh meat.

"It's basically been a scramble to get the slots filled and get back up to where we were," says Thompson. "Musicians are kind of a flaky lot, so they're quite unpredictable. It's not like we're a hobby band. If we take someone into the fold, it's got to be for a long-term commitment." The band put out a three-song demo this spring and are eager to get back in the studio. But because they've been in limbo it'll take a while to build up some new songs incorporating the new blood.

"[Writing] is pretty much a group effort," says Thompson. "It's sort of just 'put the tape on record and start banging around and shit then have a listen to whatever pops out.' It's a very spontaneous kind of thing. We haven't written anything new in about a year and I'm sort of jonesing. Writ-

ing new material is one of the best parts of being in a band."

### Watson! Come here! I need you!

**Dawn Tyler Watson** • **Yardbird Suite** • **Fri-Sat, Dec 6-7** Montreal songstress Dawn Tyler Watson is making waves in blues circles with the Dawn Tyler Blues Project, but she's a one-trick pony. She's also worked as a soloist and group musician on everything from gospel to house music. "Mostly what I do is just do my thing, and see where it takes me," she says. "I sing the song the way I sing it. You know, I'll scat on a blues song and that makes it jazzy. It's pretty diverse, but I like it that way. My voice brings certain influences to whatever song I sing. If I sing a country song, it's gonna sound more bluesy-gospel."

Her debut disc, *Ten Dollar Dr.* was released on Preservation Record last year. It's an eclectic mix of styles woven together by the steady thread of the blues. "My singing style is bluesy by nature," Watson says, "so pretty much

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**DEEP FINE GRIND** WEDNESDAY DECEMBER 18  
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#### ALTERNATIVE

**NEW CITY LIKWILO LOUNGE** 10079 Jasper Ave., Paladium Building, 413-4578. FRI 6: Les Tabernacles, Shitstorm. FRI 13 (9pm door): Misfits tribute show: Broken Nose, The Franklins, Raygun Cowboys, The Homewreckers. TIX \$10 @ door. No minors. Benefit for the EPSB hot lunch program and iHuman. SAT 14: Choke, The Open Wounds, Stillframe, The Operators, Woodabeen. All ages. Licensed event. TIX \$10 adv. @ Blackbyrd, Listen, Freecloud, Power Plant.

**REV** 10030-102 St., 423-7820. FRI 6: Last day of classes party. SAT 7: Drool (10th anniversary show), Savannah. FRI 13: The Vaginans, Pangina, Some Won Spit. SAT 14: Amoeba, iDrop, Hemi.

#### BLUES AND ROOTS

**THE ATLANTIC TRAP AND GILL** 7704-104 St., 432-4611. •Every THU (9pm): Open mic. FRI 6-SAT 7: Croovies' Junction. FRI 13: Northwest Passage. SAT 14: Spirit of the Atlantic.

**THE BLACK DOG FREEHOUSE** 10425 Whyte Ave., 439-1082. •Every SAT (3-6pm): Hair of the Dog. No cover. SAT 7: Brock Skywalker.

**BLUES ON WHYTE** Commercial Hotel, 10329 Whyte Ave., 439-5058. THU 5-SAT 7: Little Mike and the Tornadoes, Sam Cockrell and the Groove.

**BORDERLINE SPORTS PUB** 9271-34 Ave., 437-0630. FRI 6-SAT 7: Kicks After Six. No cover.

**DUSTERS** 6402-118 Ave., 474-5554. •Every THU: Open stage w/juke joint.

**FILTHY McNASTY'S PUBLIC HOUSE** 10511-82 Ave., 432-5224. •Every SUN: Open stage hosted by Mike Caton. •Every MON: Metal Mondays hosted by the Bear's Yukon Jack. •Every WED: Boogie Nites.

**FLYBAR** 10314-104 St., 421-0992. •Every MON (9pm-12): Open stage.

**JASPER PLACE HOTEL** 15326 Stony Plain Rd., 489-1906. MON 9-SAT 14: Hugh Betcha. SAT 14 (3-6pm): Jam w/Hugh Betcha.

**L.B.'S PUB** 111-23 Akins Dr., St. Albert, 460-9100. FRI 6-SAT 7: Mr. Lucky. FRI 13-SAT 14: Watkins Glen.

**PROXYBOY** (live chill-out electronica). •Every SUN (8:30pm): Brett Miles presents Rise. Inspirational instrumentals (pass the hat). FRI

**MEZZA LUNA LATIN CLUB** 10238-104 St., 423-LUNA. •Every WED and THU (9-11pm): Latin dance lessons. •Every weekend: Live Latin music.

**MOUNT ROYAL HOTEL** 10220-96 St., 424-3107. THU 5-SAT 7: Hugh Betcha and David Dodge Ing Bottles. SAT 7 (3-6pm): Jam w/Hugh Betcha and David Dodge Ing Bottles. No instrument sharing.

**O'BRYNE'S** 10616 Whyte Avenue, 414-6766. •Every WED (9:30pm): Chris Wynters of Captain Tractor and guests. No cover. •Every MON: Industry nights: Suchy Sisters.

**PLEASANTVIEW HALL** 10860-57 Ave., 434-5997. •Every THU (7pm): Wild Rose Old Tyme Fiddlers Association jam session.

**RIVERDALE COMMUNITY HALL** 9231-100 Ave., 424-2915, 420-1757. FRI 13 (8pm): The Wailin' Jennys (folk). TIX \$12 adv., \$15 @ door. Adv. tickets @ TIX on the Square.

#### SCUBA MURPHY'S IRISH PUB

Whitemud Crossing, 485-1717. •Every MON (9:30pm): Open stage hosted by Chris Wynters. •Every TUE: Industry Night.

**SECOND CUP** 10303 Jasper Ave., 424-7468. •Every THU (7:30-10:30pm): Acoustic open stage hosted by Ron Taylor.

#### SECOND CUP AT CALLINGWOOD

Callingwood Square, 6825-177th St., 486-1999. •Every WED (8pm): Open Stage hosted by Richard Monkman and Erroll Zastre.

**SEEDY'S** 10314-104 St., 421-0992. •Every SAT: Live music.

**SIDETRACK CAFÉ** 10333-112 St., 421-1326. •Every THU (7-9pm): What Happens Next? (comedy improv show) hosted by Graham Neil of CFRN TV, starring Donovan Workun of Atomic Improv. •Every SAT (3-7pm): Afternoons at the Sidetrack: Hosted by Tim Lent. Special guests and a jam. All-ages event, kids welcome. No cover. •Every SUN (8pm): Sunday Night Live: Punchline Scramble! The Comedy Game Show. THU 5-SAT 7: House of Payne. MON 9-WED 11: Doug Jenson and the Feel Kings. THU 12: The Knuckledusters. FRI 13-SAT 14: Painting Daisies.

**SPORTSMAN'S CLUB** 5708-75 St., 413-8333. SAT 7 (9:30pm): Wayne Allchin and Blue Gators (blues). No cover.

**ST. THOMAS CAFÉ** 44 St. Thomas St., 458-8225. •First THU (7:30-11:00pm) ea. month: Acoustic open stage hosted by Penny and Jim Malmberg. •Every FRI: Jazz Night.

**SUGARBOWL CAFÉ AND BAR** 10922-88 Ave., 433-8369. •Every 2nd SUN (2-5pm): PROXYBOY (live chill-out electronica). •Every SUN (8:30pm): Brett Miles presents Rise. Inspirational instrumentals (pass the hat). FRI

6 (9:30pm): Ann Vriend (pop, R&B, soul) cover. FRI 13 (9:30pm): Colleen Marie Bro, Lindsay Jan (singer/songwriter). \$5 cover.

**TIM'S GRILL** 7106-109 St., 413-9606. •Every SAT: Open stage hosted by Dan Meunier.

**THE VAT** 101, 5301-43 St., Red Deer, (403) 346-5636. FRI 13-SAT 14 (10pm-2am) v/s Lucky. No cover.

**WESTWOOD UNITARIAN CHURCH HALL** 11335-65 Ave., 432-1154, 420-1757. THU 1/2 (7:30pm): The Wailin' Jennys (folk), Keri Lynn Zwicker (harp, vocals). TIX \$10. Adv. tickets @ TIX on the Square.

**YOGA LOFT** 10309 82 Ave. SAT 7 (9:30pm) Moksha, Aud Squad. \$6 @ door.

#### CLASSICAL

**ALL SAINTS' CATHEDRAL** 10035-103 St, 420-1757, SUN 15 (3pm): A Christmas Concert. Presented by The Da Camera Singers with the Jubilosol (handbell choir), Jeremy Spurgeon (organ). TIX \$10 senior/student, \$15 adult @ TIX on the Square, @ door.

**ARDEN THEATRE** 5 St. Anne Street, St. Albert, 459-1542. FRI 13 (7:30pm): Winter Harp. TIX \$23.50.

**CITY HALL** Sir Winston Churchill Sq., 951-5162. SUN 15 (2pm): Edmonton Kiwanis Singers, Little Dickens Children's Choir, Studio 'B' Saxophone Quartet. Free. Donations to the Foodbank.

**CONVOCATION HALL** U of A Campus, 492-0601, 420-1757. SAT 7: Faculty and Friends TIX @ TIX on the Square. SUN 15 (4pm): Festival City Winds Music Society winter concert. TIX \$7 @ door.

**EDMONTON SYMPHONY ORCHESTRA** Winspear Centre, 4 Sir Winston Churchill Sq., 428-1414. FRI 6-SAT 7 (8pm): Jimmy Rankin, David Hoyt (conductor). TIX start at \$22. Student and senior discounts available. Adv. tickets @ Winspear Centre box office. SUN 8-MON 9 (8pm): Leahy, David Hoyt (conductor). TIX start at \$20. Student and senior discounts available @ Winspear box office.

**HORIZON STAGE** 1001 Calahoo Rd., Spruce Grove, 962-7631. SAT 14 (7:30pm): Family Christmas concert. Pro Coro Canada. A Christmas sing-along for the family. TIX \$15 adult, \$8 children 12 and under.

**JUBILEE AUDITORIUM** 11455-87 Ave., [www.metamorphosis.home-page.org](http://www.metamorphosis.home-page.org). TUE 17 (8pm): Metamorphosis: Concerts by Maestro

SEE NEXT PAGE

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**THE OPEN WOUNDS**  
**STILLFRAME**  
**THE OPERATORS**  
**WOODABEEN**

**VUE**

## MUSIC WEEKLY

Continued from previous page

TIX @ TicketMaster.

**DOUGALL UNITED CHURCH** 10025-101 St., 420-1757. SAT 14 (8pm): Jubilate Christmas concert: Arose Women's Choir. TIX \$12 adult, \$10 student/senior @ TIX on the Square. \$15 adult, \$12 student/senior @

**ROBERTSON WESLEY UNITED CHURCH** 123 St., 457-3127. SAT 7 (6:30pm): Christmas Around the World Show: Mosaic: Presented by the Canadian Male Chorus of Edmonton.

Asani (Aboriginal Women's Ensemble), The Bavarian Schuhplatters-Schellenpiel (musical cowbells), Edmonton Korean Youth Choir, Les Chantamis (French mixed choir), Northwest Bible College Celebrations Choir (gospel), Pepperseed (Caribbean steel drums), Ukrainian Male Chorus of Edmonton. TIX \$10; children 12 and under free.

**ST. ANDREW'S UNITED CHURCH** 9915-148 St., 452-4454. SAT 14 (4pm): 4th Annual Service of Nine Lessons and Carols: Members of the Edmonton Centre, Royal Canadian College of Organists. The Christmas story told in scripture and song, with carols and hymns by choirs, and carols for everyone to sing. Tammy-Jo Mortensen (conductor). Free. Offering received in support of the Edmonton Centre, RCCO.

**WEST END CHRISTIAN REFORMED CHURCH** 10015-149 St., 420-1757, 464-3894. SAT 14 (2pm, 7pm): Winter Song: Kokopelli Choir w/Oran. TIX \$12 adult, \$10 student/senior @ TIX on the Square.

**WINSPEAR CENTRE** 4 Sir Winston Churchill Sq., 102 Ave., 99 St. •436-6932. 420-1757. SUN 8 (2pm): A Pro Coro Family Christmas: Richard Sparks (conductor), Jeremy Spurgeon (organist). TIX \$23.50-\$33.50 @ Winspear box office. Group rates available. Limited number of student rush seats available half hour before concert. •423-6230. SUN 15 (2pm): Festival of Light: Alberta College students and ensembles. TIX \$13. •420-1757, 478-5326. MON 16 (7pm): Celebration of Christmas: Edmonton Columbian Choirs. TIX \$10 adult, \$8 student/senior @ TIX on the Square

## CLUBS

**BARRY T'S GRAND CENTRAL STATION** 6111-104 St., 438-2582. •Every WED/FRI: Top 40 w/DJ Damian. •Every SAT: '80s night w/DJ Damian

**CASINO EDMONTON** 9055 Argyll Rd., 463-9467. THU 5-SAT 7: Stacie Roper, Udder Madness. THU 12-SAT 14: Pan Proud.

**CASINO YELLOWHEAD** 12464-153 St., 463-9467. FRI 6-SAT 7: Runaway Train. FRI 13-SAT 14: Silverhawk.

**DEVLIN'S MARTINI BAR** 10507-82 Ave., 437-7489. •Every SUN: DJ Diabolic spins the sounds from way out.

**FORTY-FOUR MAGNUM CLUB** 8318-144 Ave., 475-8702. •Every SAT: Open Stage Jams. All bands, singers and musicians welcome.

**GALLERY LOUNGE** Mayfield Inn, 16615-109 Ave., 484-0821. •Every THU-SAT: DJ Steve.

**GAS PUMP** 10166-114 St., 488-4841. •Every TUE/WED: Karaoke. •Every THU-SAT: DJ.

**GREENHOUSE NIGHTCLUB** Neighbourhood Inn, 13103 Fort Rd., 472-9898. •Every WED-SAT: DJ Travis.

**THE ROOST** 10345-104 St., 426-3150. THU: Charity Show night. Different show every week w/DJ Jazzy. FRI: Upstairs: Twisted Fruit w/DJs Sweetz, Tripswitch, Alvaro and guests. SAT: Upstairs: DJ Jazzy. Downstairs: XTC. SUN: Betty Ford Hangover Clinic Show w/DJ Jazzy.

**TONIC AFTER DARK** 9920-62 Ave., 408-2877. Las Vegas style nightclub.

## CONCERTS

**THE ALBERTA ROOTS MUSIC SOCIETY** Bonnie Doon Community Hall, 9240-93 St., 420-1757. •SAT, Dec. 14: John Henry CD release concert. Adv. tickets @ Blackbyrd Bookshop, Clea's Bookshop, Myhre's Music, Sound Connection, TIX on the Square.

**ARCEN THEATRE** 5 St. Anne St., St. Albert, 439-1542. •FRI, Dec. 13 (7:30pm): Winter Show. TIX \$23.50.

**FESTIVAL PLACE** 100 Festival Way, Sherwood Park, 449-3378, 451-8000. •FRI, Dec. 6: (6pm dinner; 7:30pm show): Quartette. Featuring Sylvia Tyson, Caitlin Inford, Cindy Church and Gwen Swick. TIX \$10 adult/senior, \$35 children. Christmas dinner and show: \$26 adult, \$21 children/senior. •FRI, Dec. 13 (7:30pm): Festival Singers. TIX \$10 adult, \$8 children/senior. •SAT, Dec. 14 (7:30pm): CKUA's '98 from Festival Place: A Celtic Christmas: The McDades. TIX \$22 cabaret; \$19 theatre seating.

**HORIZON STAGE** Spruce Grove, 962-8995. •SAT, Dec. 14 (7:30pm): Pro Coro Canada traditional family Christmas concert. TIX \$15

adult, \$8 children 12 and under.

**THE JOINT** WEM, 486-3013, 451-8000. •Every SAT: Power 92 live on location. •WED, Dec. 11 (8pm door; 7pm show): Snoop Dogg. All ages show. TIX \$55 adv. @ TicketMaster, \$65.

**LONGRIDER'S** 11733-78 St., 479-7400. •Dec. 6-7: Kenny Shields and Streetheart, Face First. TIX \$15 adv. @ Longriders or TicketMaster. •TUE, Dec. 31: Harlequin, Secret Sauce. TIX \$20 adv. until Dec. 14.

**NASHVILLE'S ELECTRIC ROADHOUSE** WEM, 489-1330. Top 40, country and dance music. •WED, Dec. 11 (7pm door): Snoop Dogg. No minors. TIX Sold out. •TUE, Dec. 31: New Years Eve: April Wine. TIX \$39.95 adv., \$49.95 day of.

**PROVINCIAL MUSEUM** 12845-102 Ave., Alice's Restaurant, 488-7333. •FRI, Dec. 29 (8pm door): Nathalie Clarke. TIX \$7 @ door.

**RED'S** WEM, 481-6420, 451-8000. •FRI 6-SAT 7 (9pm door): Bad Habit. \$4 cover. Free before 9pm. •SUN, Dec. 8: Boney M.

**STANLEY A. MILNER LIBRARY THEATRE** 7 Sir Winston Churchill Sq. •THU, Dec. 19 (7:30pm door; 8pm show): The Corb Lund Band, Carolyn Mark and Her Roommates. All ages licensed event. TIX \$12 adv., \$15 @ door. Adv. tickets @ Blackbyrd Myoosik.

**UPTOWN FOLK CLUB** Woodcroft Community Hall, 13915-115 Ave., 436-1554. •FRI, Dec. 6 (8pm): Christmas Dance: Boys of Beaverhill, Almost Leather Band. TIX \$10 adv., \$12 @ door.

**WINSPEAR CENTRE** 4 Sir Winston Churchill Sq., 102 Ave., 99 St. •436-6932. 420-1757. SUN 8 (2pm): A Pro Coro Family Christmas: Richard Sparks (conductor), Jeremy Spurgeon (organist). TIX \$23.50-\$33.50 @ Winspear box office. Group rates available. Limited number of student rush seats available half hour before concert. •423-6230. SUN 15 (2pm): Festival of Light: Alberta College students and ensembles. TIX \$13. •420-1757, 478-5326. MON 16 (7pm): Celebration of Christmas: Edmonton Columbian Choirs. TIX \$10 adult, \$8 student/senior @ TIX on the Square

## COUNTRY

**WILD WEST SALOON** 12912-50 St., 476-3388. •Every WED (8:30pm): Beginner dance lessons. •Every THU (7:30-9:30pm): Intermediate dance lessons.

## JAZZ

**FOUR ROOMS RESTAURANT** Edmonton Centre, 102 Ave. Entrance, 426-4767. THU 5: Bill Jamieson Trio. FRI 6-SAT 7: Jeff Hendrick. THU 12: Mo Lefever Trio. FRI 13-SAT 14: Brett Miles.

**FOUR ROOMS RESTAURANT** 28 Mission Ave., St. Albert, 460-6688. FRI 6: Kelly Budnarchuk. SAT 7: Mo Lefever Trio. FRI 13-SAT 14: 11 O'Clock Songs.

**JULIAN'S PIANO BAR** Chateau Louis Hotel, 11727 Kingsway Ave., 732-4583. WED 11 (9:30-11:30pm): Late Night Jazz. FRI 6 (5-8pm): Gary Bowman.

**SETTLER'S CABIN** Multicultural Heritage Centre, Stony Plain, 963-8778, 963-2777. WED 11 (8pm): Christmas with P.J. Perry. TIX \$20.

**YARDBIRD SUITE** 10203 Tommy Banks Way, 432-0428, 451-8000. •Every TUE (8pm door): Jam sessions. FRI 6-SAT 7 (8pm door; 9pm show): Dawn Tyler Watson (blues). TIX \$9 member, \$13 guest. FRI 13-SAT 14 (8pm door, 9pm show): Jazzy Christmas: Bobby Cairns Trio, Chandelle Rimmer (vocals). TIX \$12 member, \$16 guest. TUE 10: Jam w/Bill Richards.

**ZENARI'S ON 1ST** 10117-101 St., 425-6151. FRI 6 (8pm-midnight): Bombal \$5/person min. charge

## PIANO BARS

**CROWN AND DERBY** 13103 Fort Rd., 478-2971. THU 5-SAT 7: Tim Becker. MON 9-SAT 14: Neil MacDonald.

**ROSE AND CROWN PUB** Sheraton Grande Edmonton Hotel, 10235-101 St., 441-3036. THU 5-FRI 6: Sam August. WED 11-FRI 13: Tim Becker.

**SHERLOCK HOLMES CAPILANO** Capilano Mall, 5004-98 Ave., 463-7788. •Every THU and SAT: Celtic night. THU 5-SAT 7: Daryl Kitlitz. THU 12-SAT 14: Dave Hiebert

**SHERLOCK HOLMES DOWNTOWN** Rice Howard Way, 10012-101A Ave., 426-7784. THU 5-SAT 7: TUE 10-THU 12: Chuck Belhuimer. FRI 13-SAT 14: Cal Collette

**SHERLOCK HOLMES WEM** Bourbon St., W.E.M., 444-1752. THU 5-SAT 7: Tony Dizon. TUE 9-SAT 14: Tony Dizon.

**SHERLOCK HOLMES ON WHYTE** 10341-82 Ave., 433-9676. •Every THU and SAT: Celtic night. FRI 6-SAT 7: Boom Boom Kings. FRI 13-SAT 14: Chuck Belhuimer.

## POP AND ROCK

Also see Club Weekly on page S6.

**FOX AND HOUNDS** 10125-109 St., 423-2913. THU 5: CJSR Battle of the bands: Substance, The Cursed, Half-cut, Avalanche. FRI 6: CJSR Battle of the bands: Leto, The Metric System, Metallica, Less Than Alive. SAT 7: iDrop, Trezz, Drive by Zero. THU 12: Battle of the bands: The Farkus Affair, Jack Diddy, Curbstomp, Resonance. THU 14: Battle of the bands: Indian Police, Nothing At All, From Start to Finish, Change Methodical.

**HIGHRUN CLUB** 4926-98 Ave., 440-2233. FRI 6-SAT 7: Mustard Smile. FRI 13-SAT 14: Secret Sauce.

**HONEST THUR'S BAR AND GRILL** 8937-82 Ave., 463-6397. •Every THU/FRI: Live bands.

**IRON HORSE** 8101-103 St., 438-1907. THU 5: Mullet, One Time Only

**J.J.'S PUB** 13160-118 Ave., 451-9180. FRI 6-SAT 7: The exceptions (rock). FRI 13-SAT 14: Secret Sauce (rock). SUN 15: Dance party featuring Danielle B (R&B/pop).

**KINGSKNIGHT PUB** 9221-34 Ave., 433-2599. THU 5: Good Morning Winston (CD release), FRI 6-SAT 7: Crush. THU 12: Hed. FRI 13-SAT 14: Ten Inch Men.

**LONGRIDER'S** 11733-78 St., 479-7400. •Every TUE: Live traditional country music hosted by Bev Munro. •Every WED-SAT: Top 40 country, dance, classic rock. •Every THU: Thursday night w/DJ Doc Lou.

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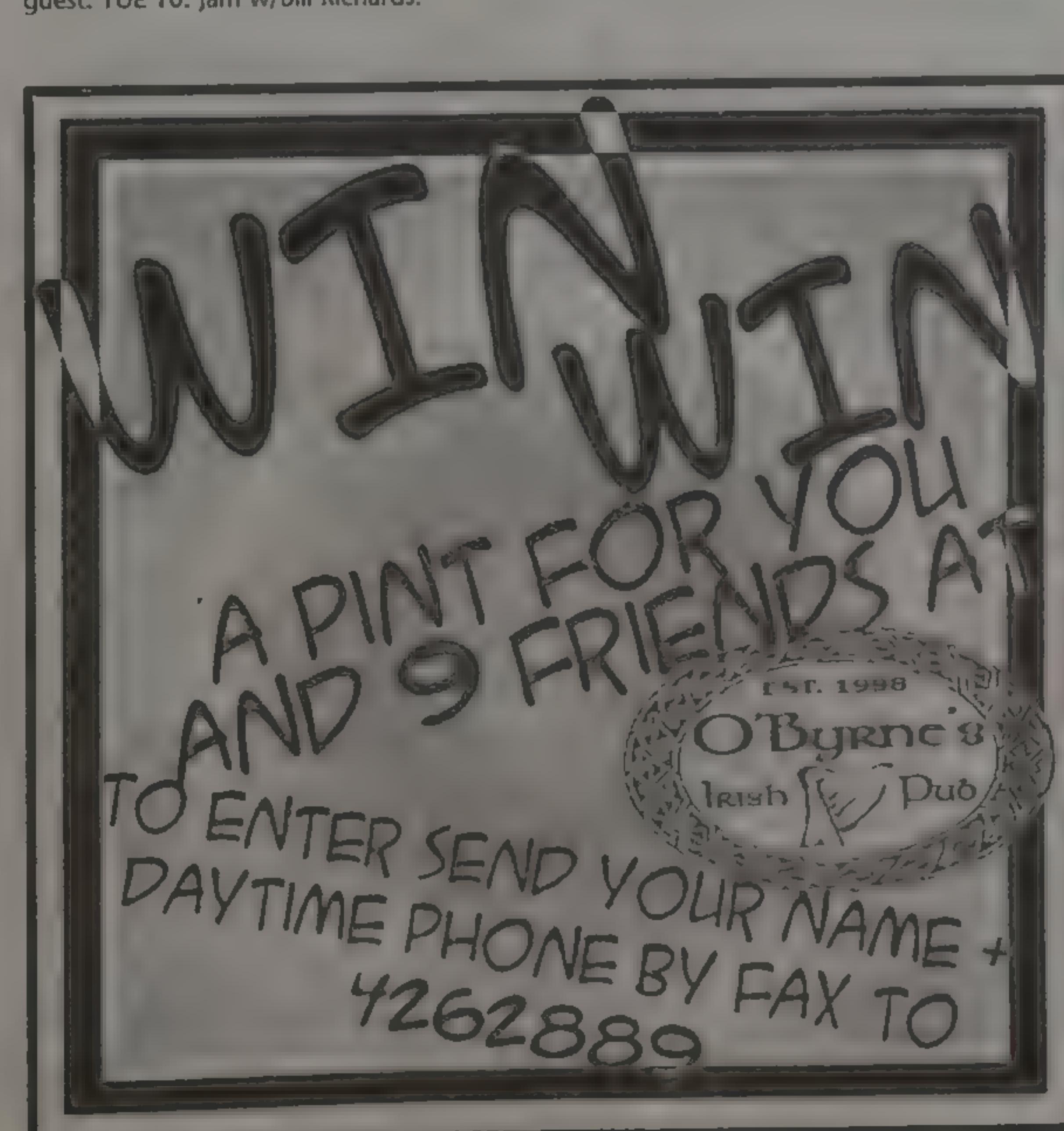
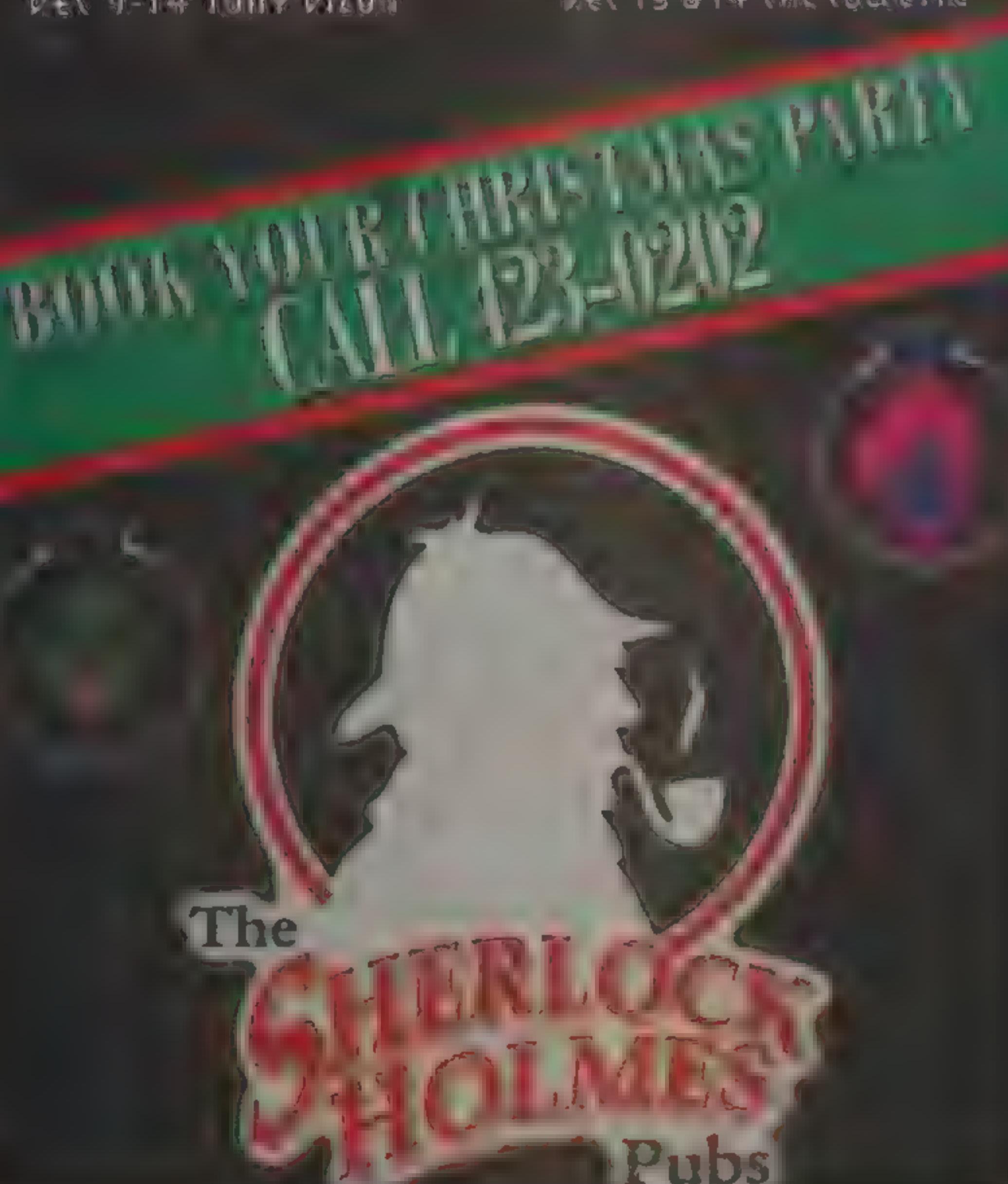
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## CLASSICAL NOTES



inside the concert halls

BY ALLISON KYDD

### He's Davis—he tries harder

Few supporters of classical music in Edmonton could be oblivious to money problems. This year's unveiling of Davis Concert Organ may have inspired a few gasps, but the Winspear-Edmonton Symphony Orchestra reported a deficit that could really take one's breath away. The fact that the ESO hasn't been crying "bankruptcy" like its counterpart down south in Calgary shouldn't deceive us; the situation is critical. Yet the orchestra has persevered, and a week ago they unveiled a celebratory 50th-anniversary fundraising campaign, launching it yet again with the help of Dr. Stuart Davis.

Davis has become something of a poster boy for the symphony and not only because of his new \$250,000 donation. He has a modest and engaging manner, whether he's waving from the balcony or standing right onstage with ESO executive director

Elaine Calder. If the symphony board is making a bit too much use of its personable benefactor, the audience got in on the act last weekend during the Masters concert. They gave Davis a standing ovation, while Elgar's heart-stopping *Symphony No. 1* left them curiously unmoved.

Obviously, the symphony is not a religion; however, it might be wise of secular fundraisers to consider whether focussing on large gifts is contrary to their long-term goal: encouraging the whole community to support their symphony orchestra with time (attending concerts), talent (as ambassadors and volunteers) and money (donations). Even Davis has protested that the spotlight should be on the orchestra itself; his instincts, apparently, are Biblical.

In future, I hope we reserve our ovations for the music. Last weekend's concert was an example of what we want to preserve. Artistic director

### Even Davis has protested that the spotlight should be on the orchestra itself; his instincts, apparently, are Biblical.

David Hoyt doesn't usually conduct the Masters Series, but he seemed relaxed in the role, which speaks of an improved relationship between him and the orchestra. As a horn player he was always appreciated, but inevitable comparisons with Grzegorz Nowak meant, as a conductor, he didn't always get due credit.

The lineup was uncanny: Handel's *Music for the Royal Fireworks* introduced cellist Shauna Rolston

playing Tavener's *The Protecting Veil*. Much has been made of the "spirituality" of the work. It's also militaristic, the Orthodox church commemorates the victory of the Greeks (a.k.a. "Christians") over the Saracens. Rolston, however, doesn't take on a role; if she did, surely Iphigenia or Athena would be better lasting than the Virgin Mary for her kind of beauty. Rolston is more interested in exploring the potential of the music and her instrument. She hunches over the cello as if to wrench out every nuance of meaning from within it. After Rolston's 40-minute work, out on Saturday—the cello doesn't rest—the audience was momentarily stunned by the power of her interpretation, then rose.

As the ESO addresses its financial situation, Edmonton Opera takes a slightly different tack. Often the changes are obvious—like the hiring of artistic director Brian Deedrick

Because he lives here, he can help educate the public and talk to potential sponsors. He's also part of theatre networks and can charm most audiences, though certain sophisticated nine-year-olds have described him as "hyper."

So Deedrick will stay. Yet the opera cut its production of *Turandot* in order to save money. Now, Joan Graebel, hired less than a year ago, has been released. It was a hard decision according to Gordon Ulrich, acting manager and chairman of the board. "The administration side of things needed a stronger focus," he says. "It's not enough to know you have a tremendous product. You have to help the community recognize its value." The opera aims for more subscriptions and more corporate and individual sponsors.

Financial concerns notwithstanding, other organizations soldier on. The Music Wednesdays at Noon enjoyed another full house at McDougall Church on November 27. Cellist Olivia Walsh and pianist Sheila Wright showed considerable teamwork, playing Brahms, Debussy and ending with the richly romantic Rachmaninoff *Sonata for Cello and Piano*. When the series continues on January 15, perhaps the duo will switch roles; apparently Wright is giving Walsh piano lessons and vice versa.

Trio Monde, after a disappointing turnout for its Grey Cup Day concert, sold out Christmas in the Parlour and added an extra day (December 9). Flautist Amity Mitchell warns admission is by advance tickets only; they're available by calling 910-3750.

On December 1, the Edmonton Youth Orchestra wound up its 50th anniversary year with an apt program of Haydn, Humperdinck, excerpts from Bizet's *Carmen*, Walton's *A History of the English-Speaking Peoples*, and Shostakovich's stirring *Symphony No. 5*. The University of Alberta's Leonard Razlaff summed it up beautifully, suggesting musicians of that age shouldn't be able to master such a work. "They haven't suffered enough," he said.

Coming up on December 8 is Pro Coro Canada's Family Christmas with composer Allan Bevan's newest composition, titled—what is it with those Allans?—*The Time Draws Near the Birth of Christ*. v

## sound matters

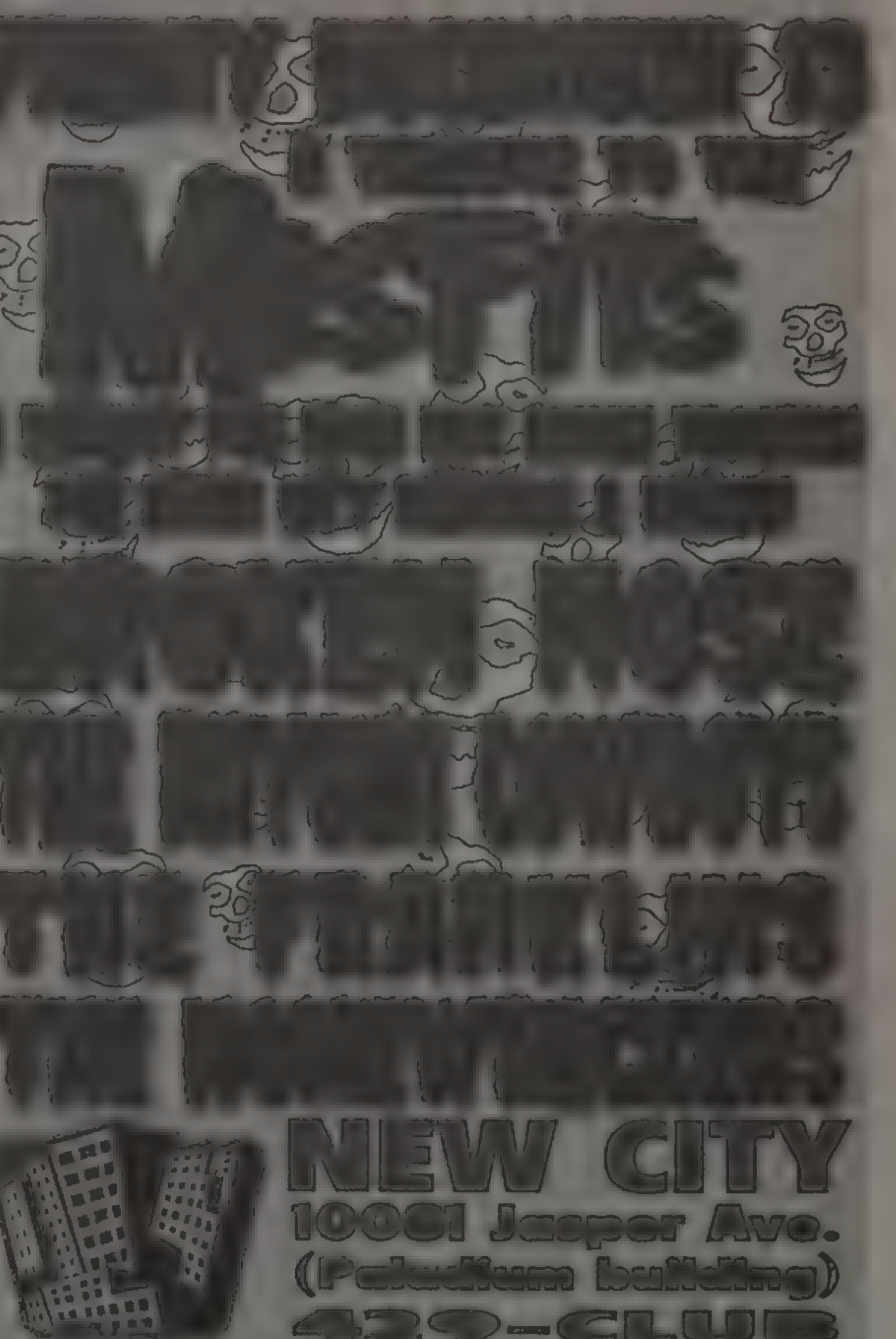
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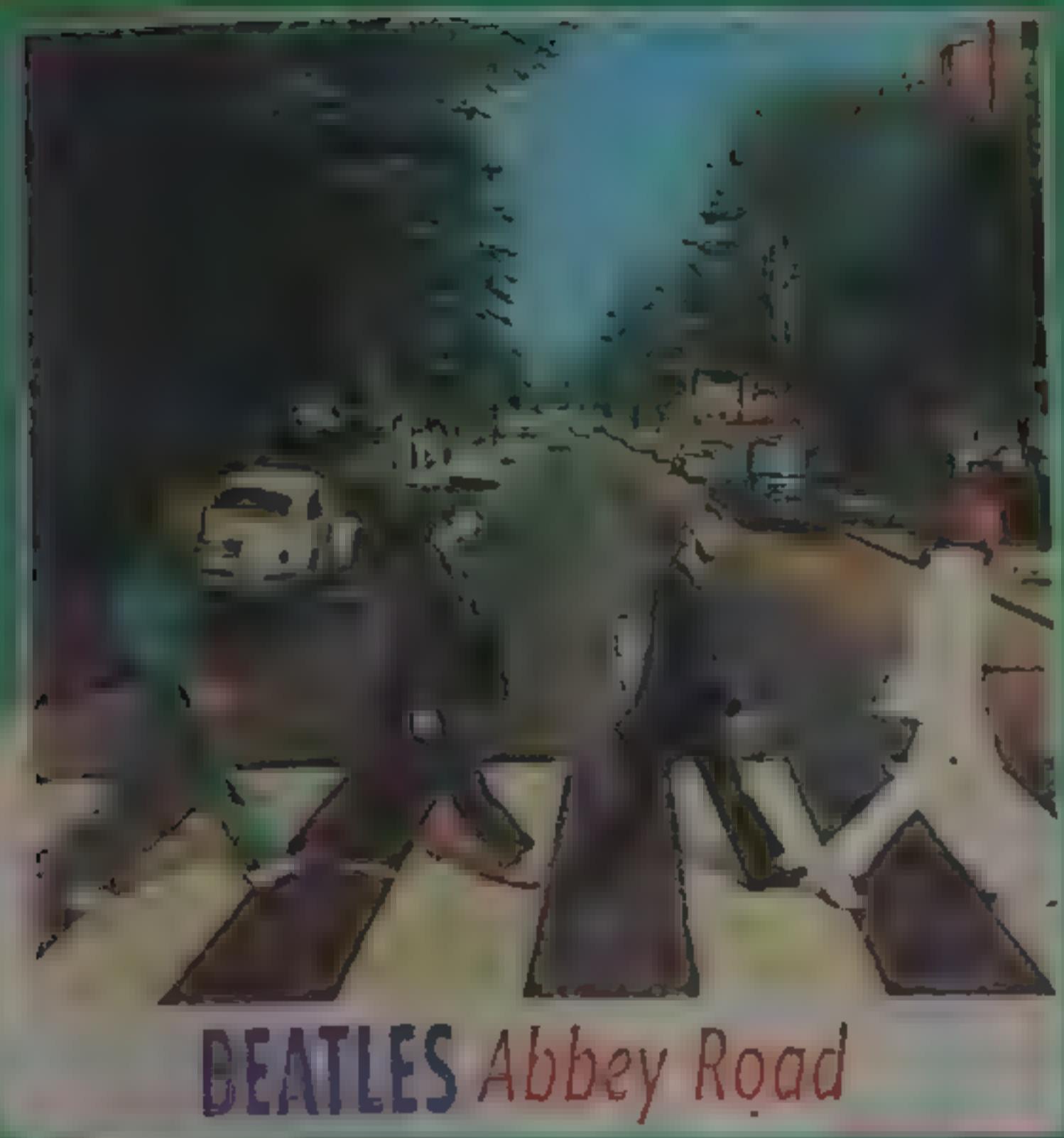
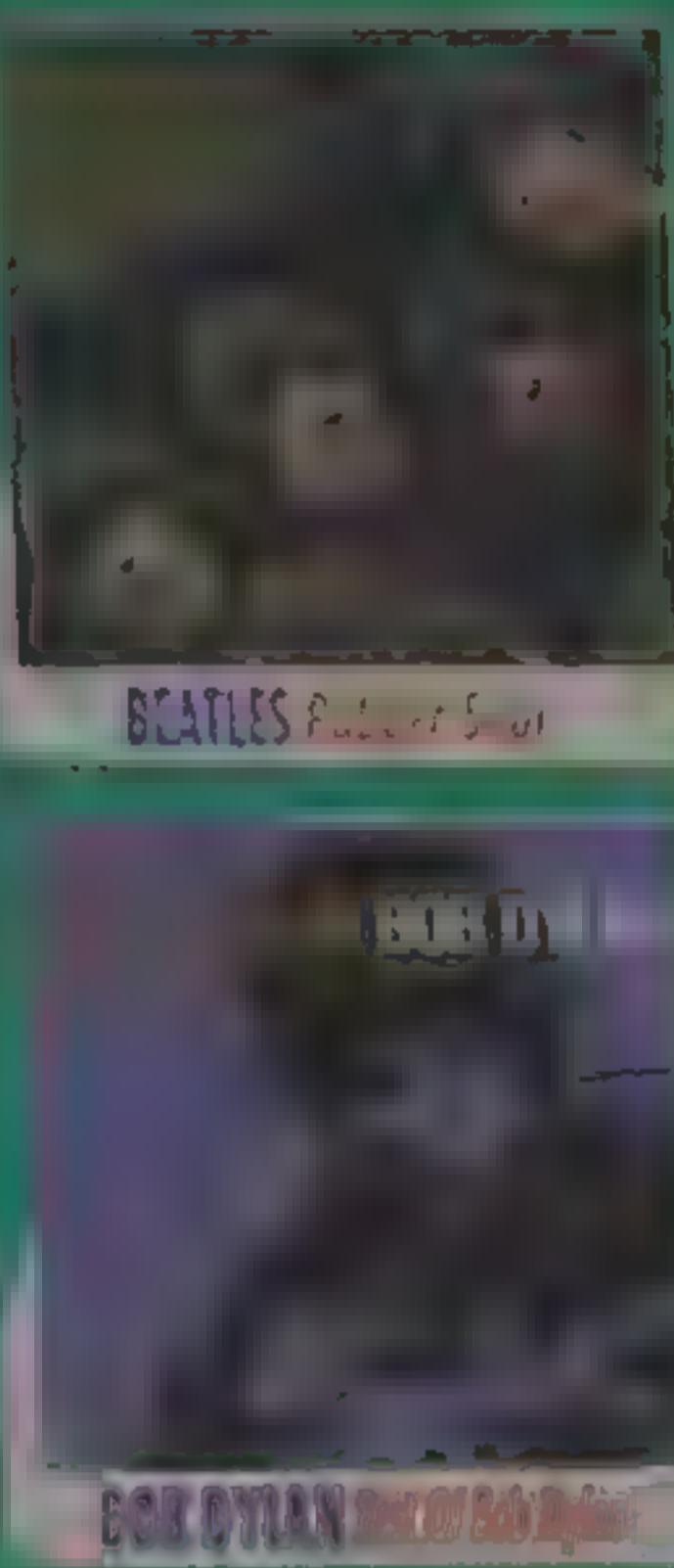
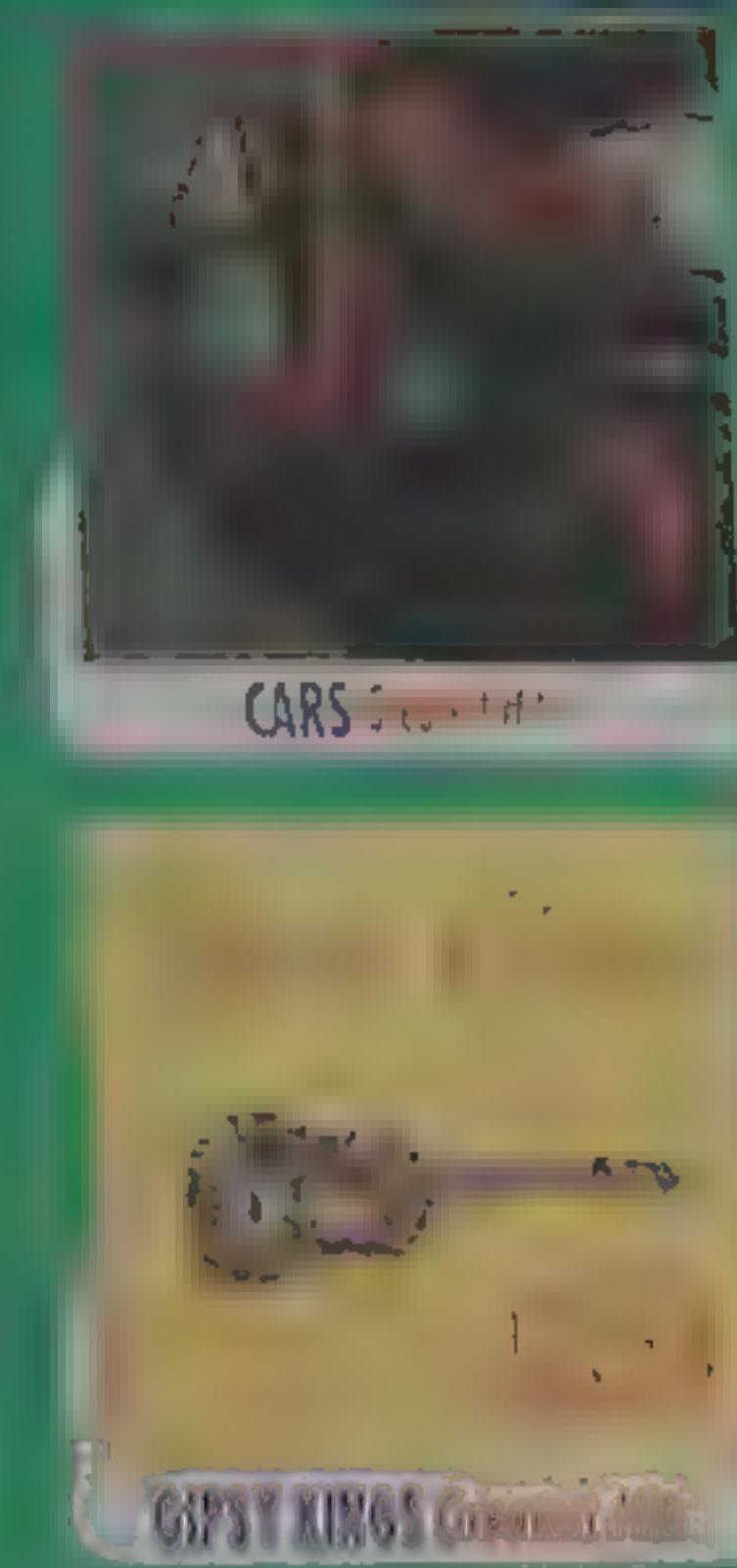
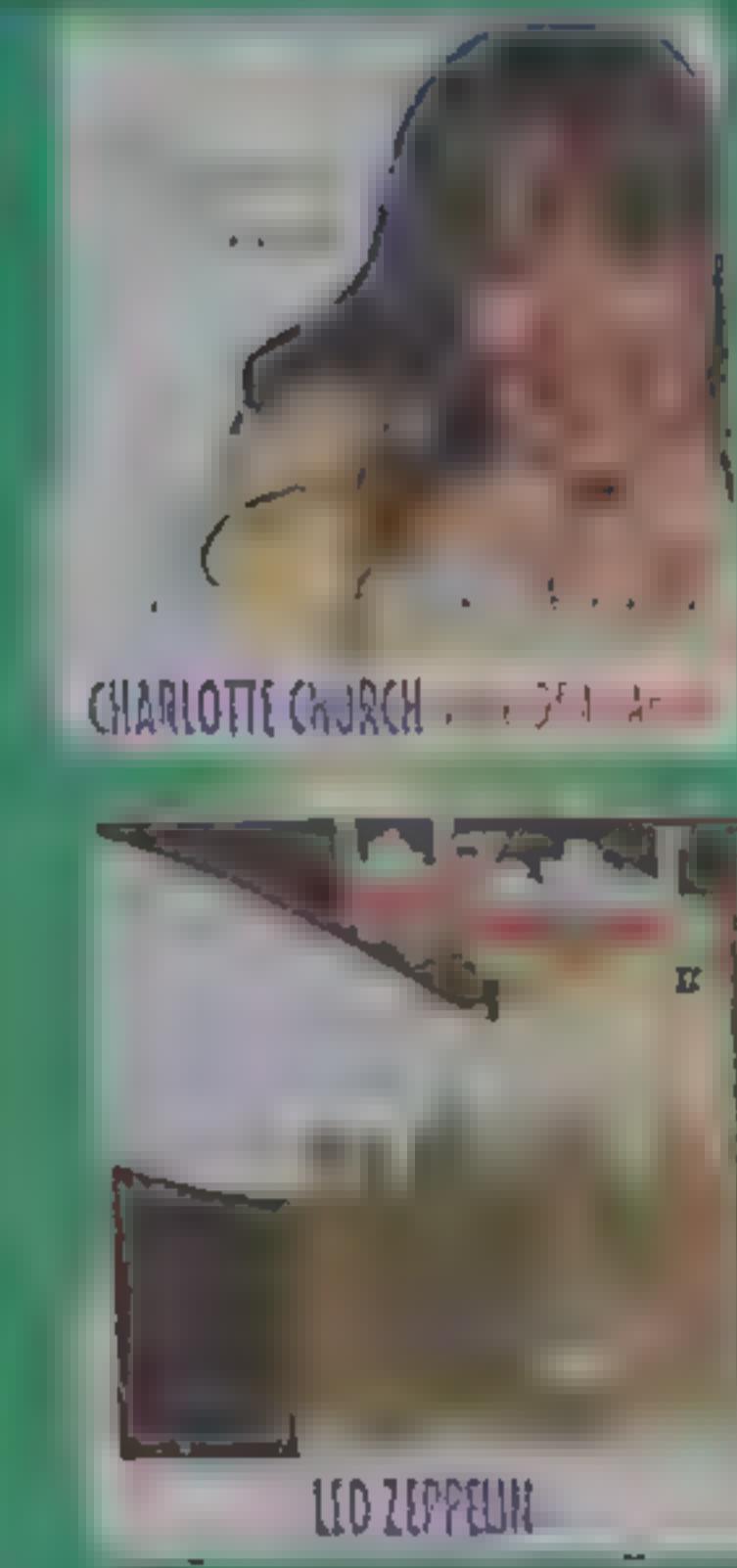
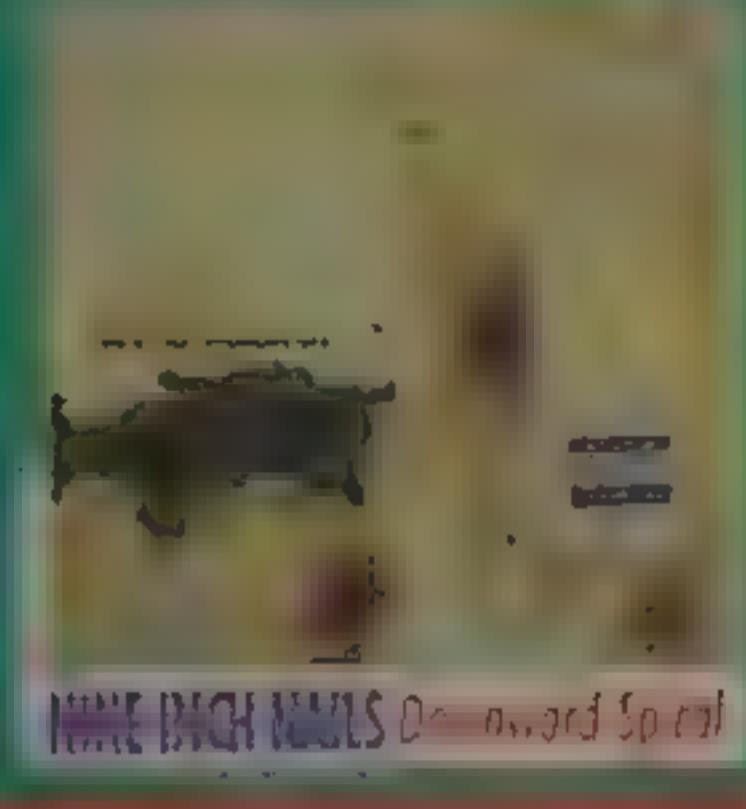
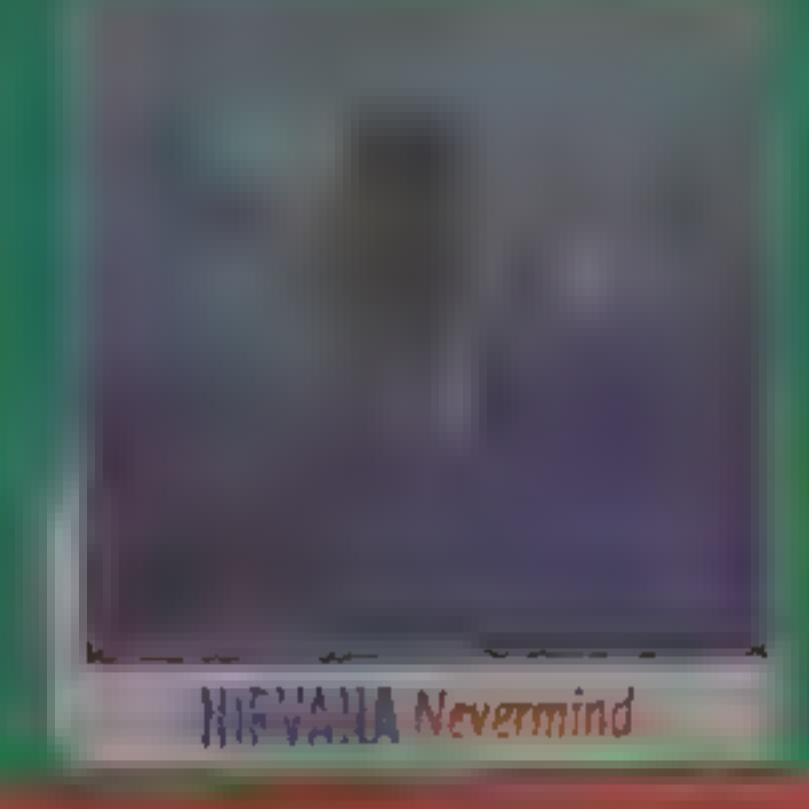


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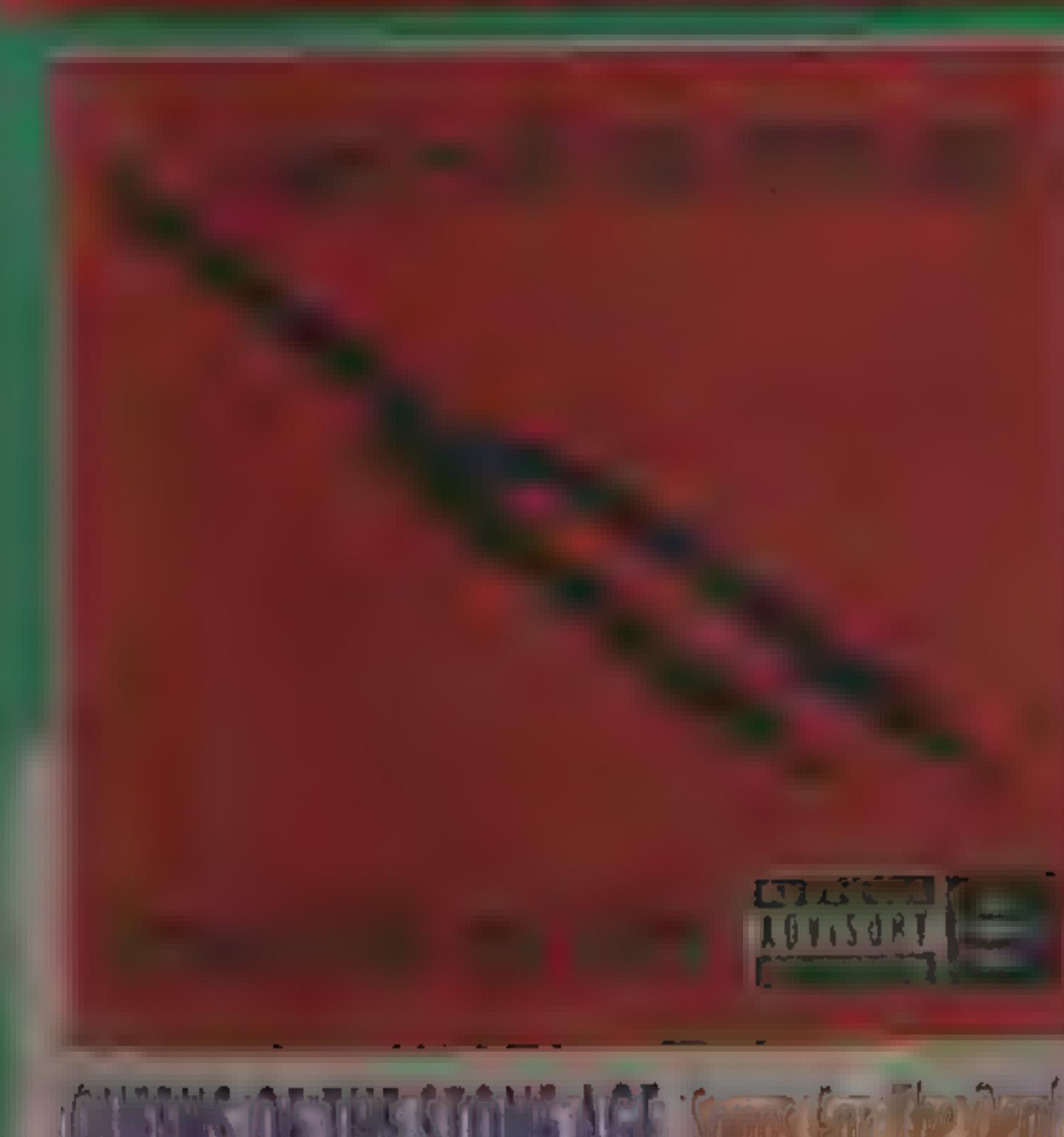
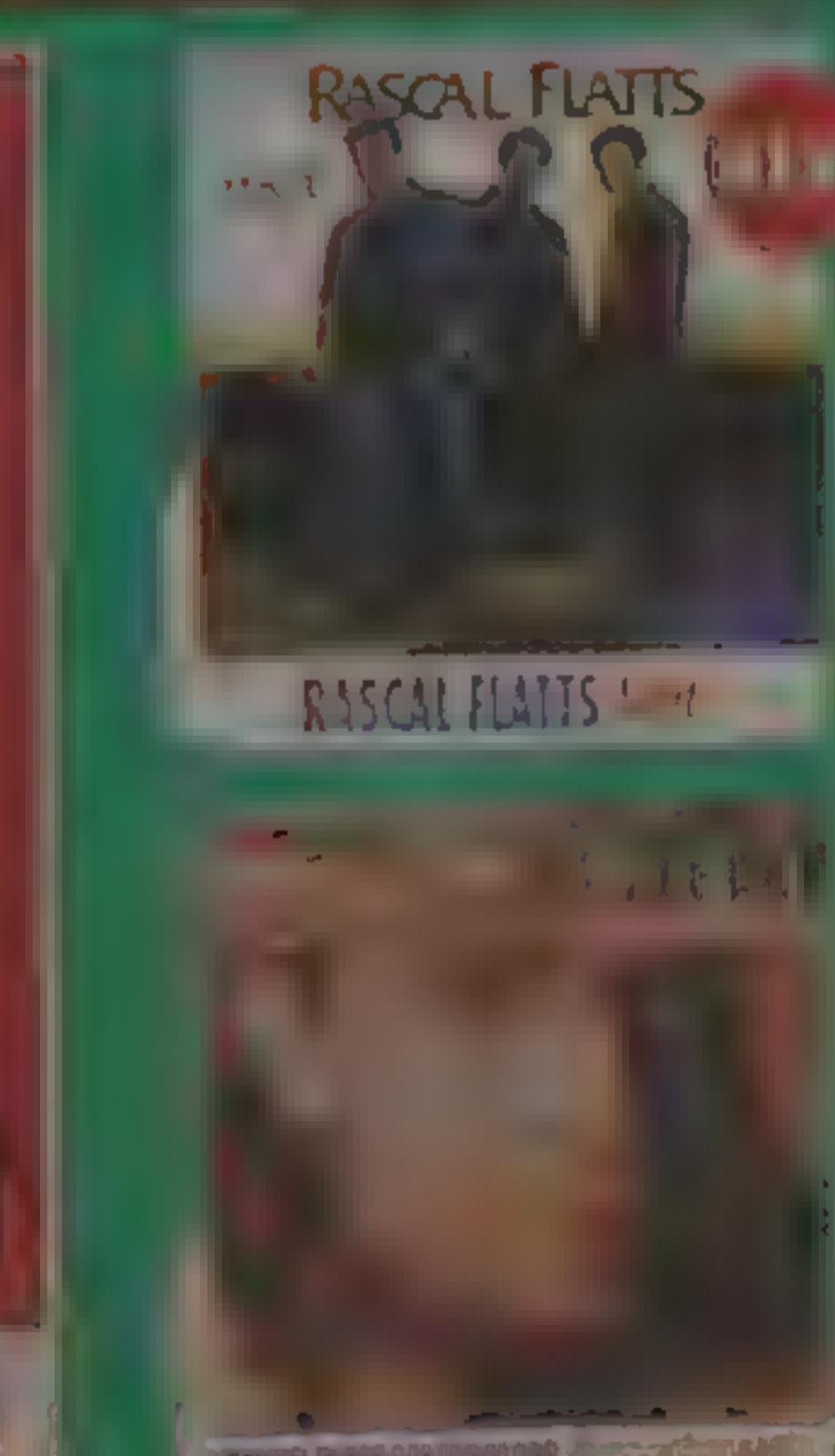
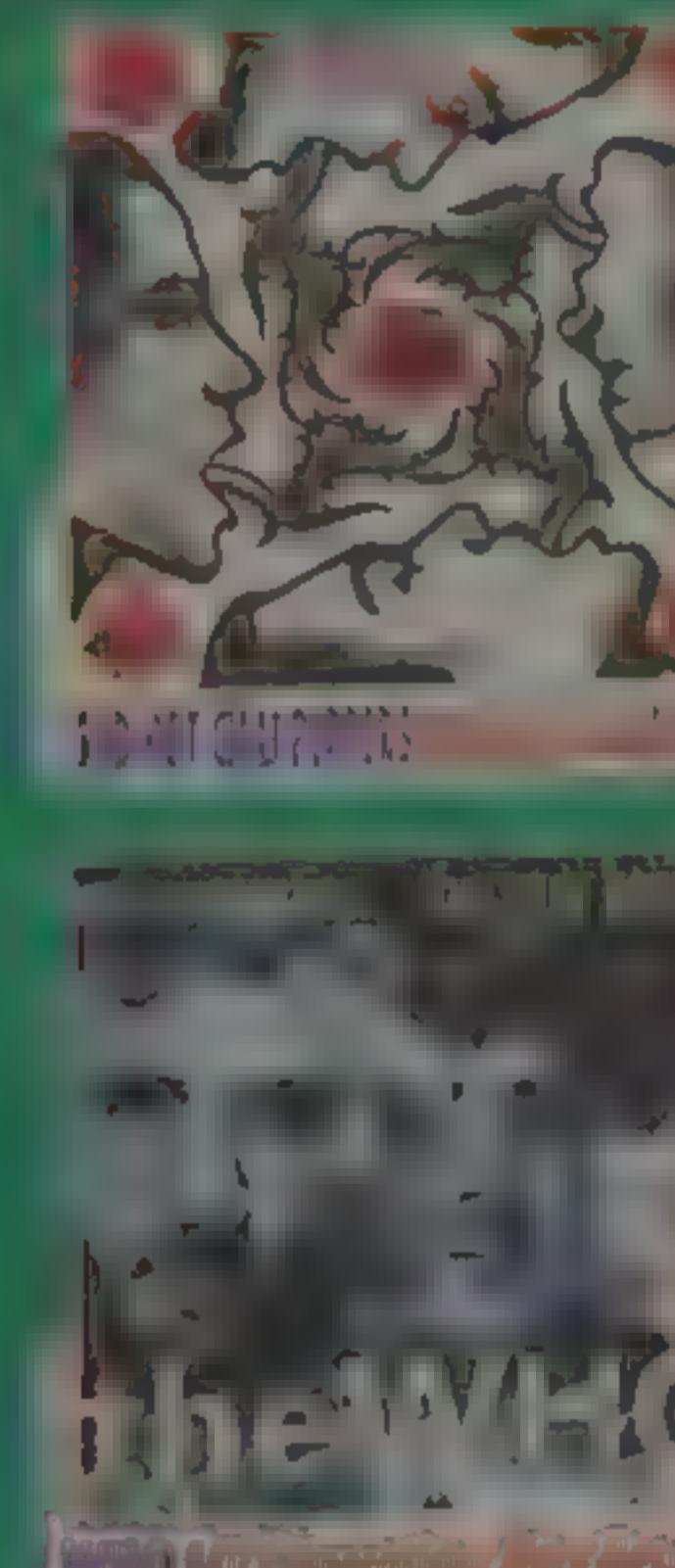
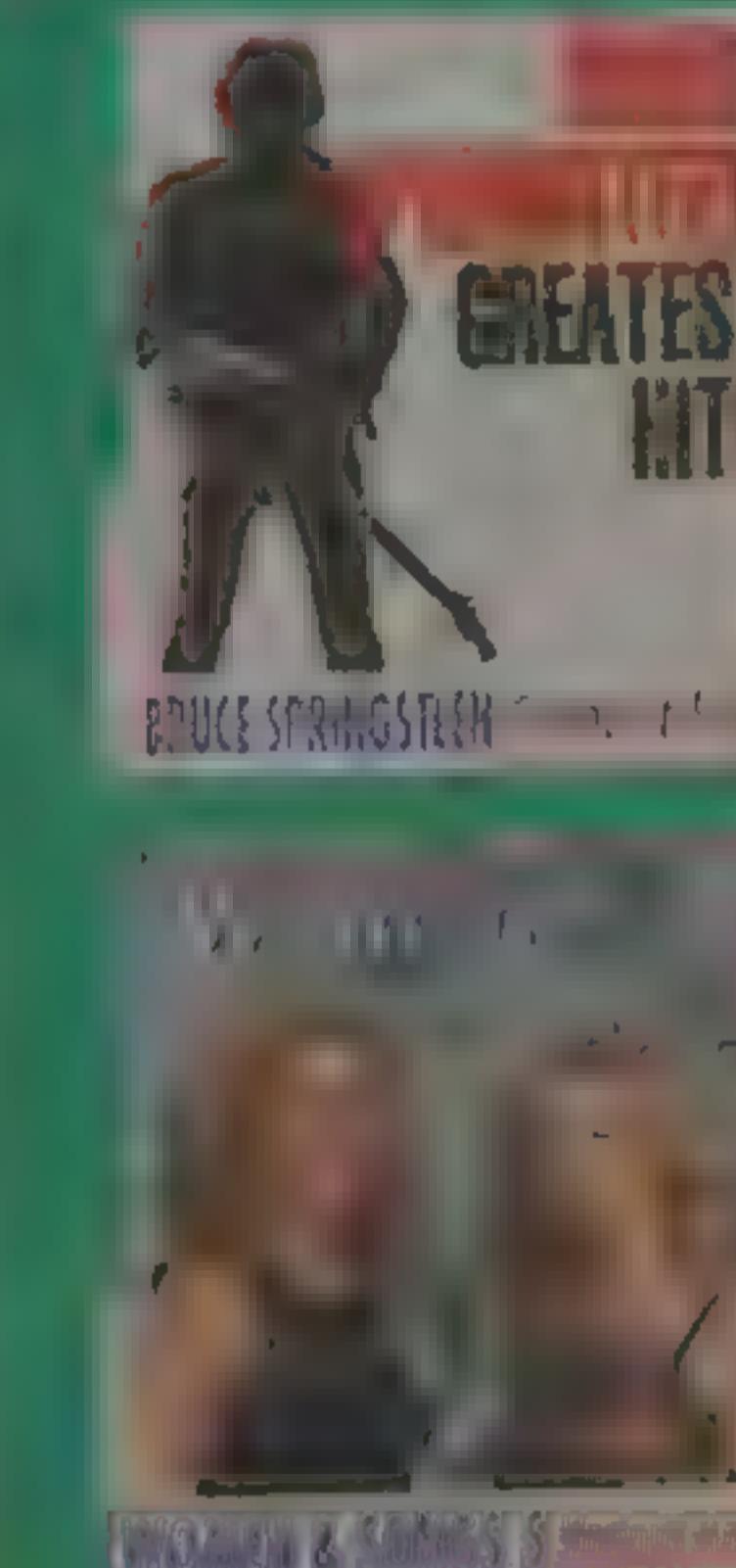
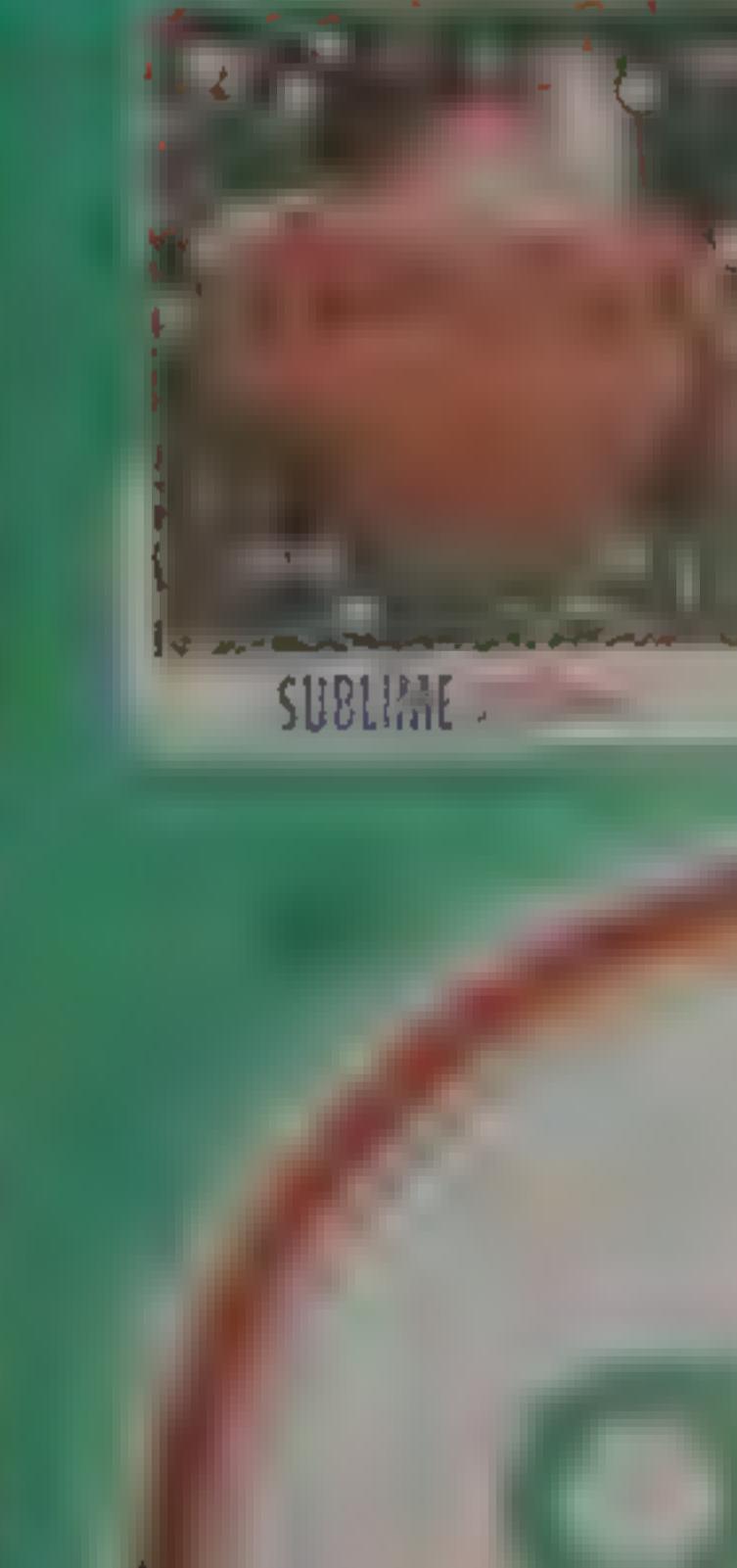
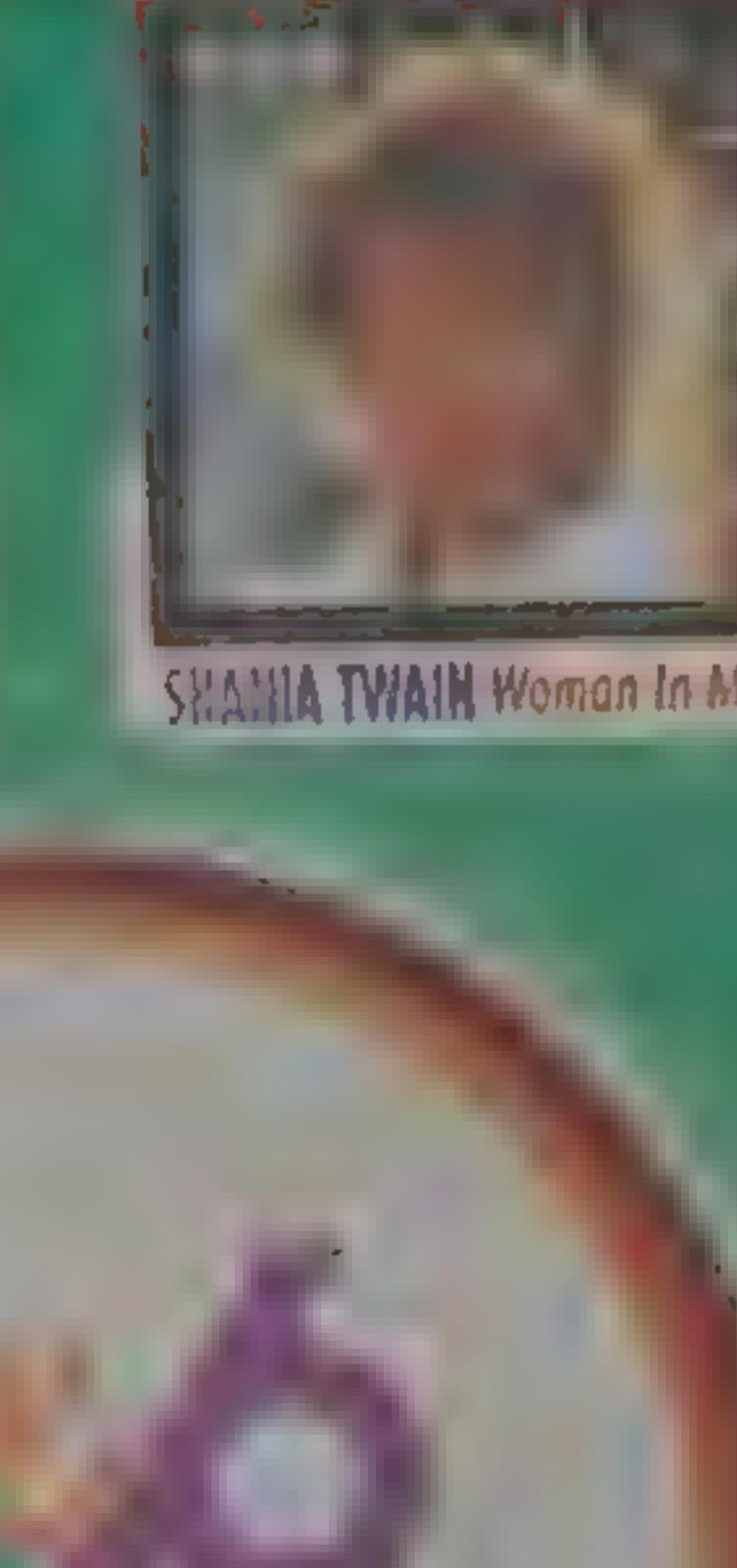
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# Tell me about Jennys!

The Wailin' Jennys aren't complaining about their busy touring schedule

BY JENNY FENIAK

You could say it was like three winding roads merging in the night, coming into the light and becoming a newly laid path. But a year ago, Ruth Moody, Cara Luft and Nicky Mehta came together in Winnipeg and haven't looked back since—and the whirlwind that's taken them through two albums and countless folk festivals in the last year shows no signs of slowing. They've already got a third record lined up for a release next spring.

All three women are veteran folk musicians, all of whom were successfully pursuing individual music careers when they were asked to do a tie-off show at Winnipeg's Sled Dog Music as a trio called the Wailin' Jennys. At the time, they didn't think of the gig as anything more than a one-night stand; the threesome just wanted to have some fun together and gathered their best work as well as their favorite songs to cover—Waylon Jennings's "Deeper Well" was the song all three were enthusiastic about. The number landed not only in the Sled Dog setlist that night, but also on the self-titled debut EP that soon followed. "One thing that I

particularly find fascinating," says Mehta, "is how fun and creatively fulfilling it is to arrange even covers. You sort of think only original stuff is really creative, but the actual process of putting together a song and making it your own and adding new instrumentation is an incredibly creative and neat thing."

As three individual and independent artists, the Wailin' Jennys have managed not only to nurture their own talents but learn and explore their art together. Luft's experience growing up with musician parents

helps on the road. Moody brings her Celtic background to the band's sound. Mehta's academic knowledge allows an intuitive perspective of issues. But at the end of the day, they all share the song. "We have a very easy working relationship, largely because we are such different artists and we all have very different styles," says Mehta. "It's never about who's



The Wailin' Jennys keep a pickin' and a grinnin'

the best guitar player, because, I mean, Cara is clearly the best guitar player in our group. But everyone has their own style and everyone has their own way of writing and they're all equally valid in very different ways. We enhance each other's weaknesses and play off each other's strengths, so it's really neat that way."

**At least they didn't call themselves the Engorged Joans**

The women didn't even invent the group's name, but they've come to appreciate its pros and cons. "It's a play on Waylon Jennings," says

SEE PAGE 55

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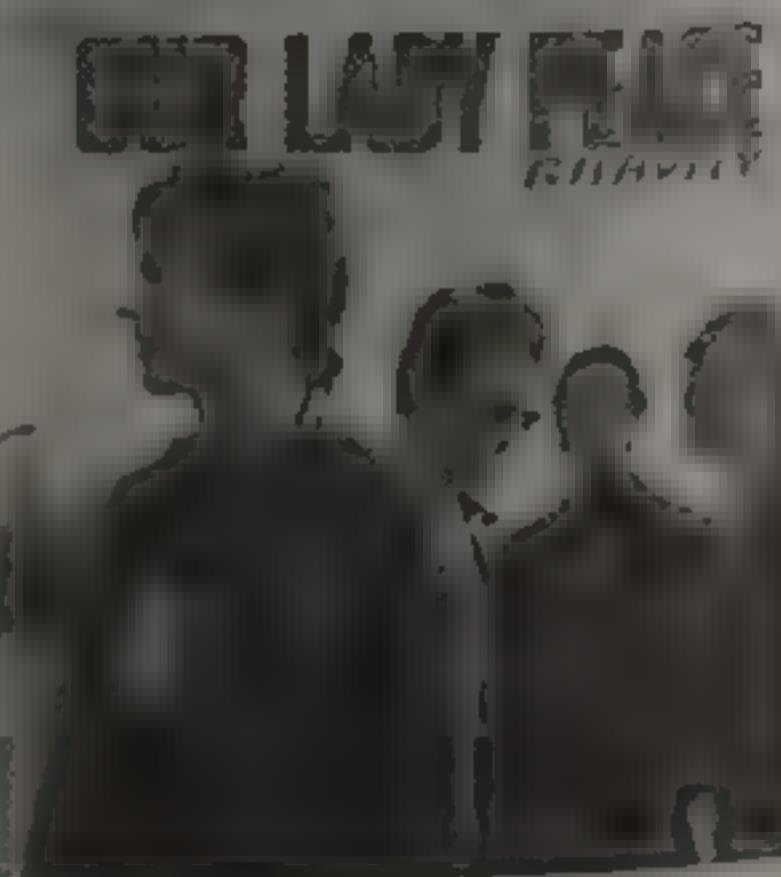
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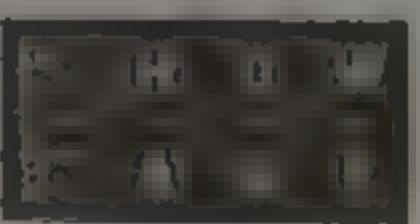
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## Sum 41

Continued from page 45

?" That's the way we wanted it."

Both boys say the recent System 2 Down record was on constant heat while they were writing the album, but their greatest influence was Treble Charger's Greig. A longtime buddy of the band, he sneaked them into Toronto clubs when they were 15-year-olds. Nori's the force behind the band's raw but polished production. "He taught us everything we know," says Jocz. "He's totally a member of the band and definitely one of the reasons the songs came out as well-bought-out as they did. Whereas a lot of producers can get good ends or have a good idea but they don't really know how to tell you, 'I'll pick up a guitar and say, why don't you try it like this?' He's a little ball of energy and creation, and he has so many ideas. He's like a hyperactive adult."

## Reformed Killer

When Sum started out, their instrumental skills were pretty much high school battle-of-the-bands calibre. As notes, sudden stardom makes a super-steep learning curve. "When we did *All Killer No Filler*," says, "we were all right, but now we've been on tour for two years and we've gotten a lot better. We play every single day. Dave's good at guitar now, 'cause all he does all day is practise. The riffs end up more complex, chugging weird stuff that most

people can't play. A lot of bands don't get signed till they're, like, 30, and then don't wanna change anymore. Whereas we fuckin' got signed right away, so we're growing as people watch. I think that's one of the great things about our band—we're not scared to try new stuff 'cause we haven't tried anything, really."

Sum 41 are still babies, and it's refreshing to see a band that's still infatuated with the business. The novelty of crazy parties, slutty groupies and drugs hasn't worn off yet. Even nods from the likes of Tommy Lee, Liam Gallagher, Elvis Costello and Joe Strummer haven't left them jaded. Then again, on the video for "Still Waiting," a wicked-smart parody of last year's multi-headed Strokes-Vines-Hives beast, the glimmer of cynicism that runs throughout *Does This Look Infected?* is brought to full flame.

Whibley says the critique is well-meaning but intentional. "We're friends with the Strokes," he says, "so we weren't making fun of them. And the Hives are cool, too. We're trying to poke fun at the whole industry side of it, that you've gotta be 'The' band to be cool. There are enough 'The' bands already and more are on their way next year. It's part of the whole record-company-industry thing, like how two years ago number bands were cool. When Blink-182 got huge, everybody wanted a number band—so we're kinda also making fun of ourselves."

Sum 41's new album *Does This Look Infected?* (Aquarius/EMI) is in stores now

## The Wailin' Jennys

Continued from page 53

Mehta, "which a lot of people don't get immediately, but it also causes tremendous confusion because people think they're hearing 'Waylon Jennings.' We were booked into a hotel in Ottawa for the Ottawa Folk Festival and they couldn't find us on the register. We were going through our last names and Jennys and Wailin' and everything. They

found us under Waylon Jennings. Someone from the hotel had actually phoned the festival asking if Waylon Jennings was playing."

Mehta makes a further point of saying that they adopted the name about three weeks before the country singer passed away last year. "When we went down to the Folk Alliance [in Florida]," she says, "it was a little dicey because people maybe thought it was disrespectful. We had a few people saying maybe we should learn one of his songs

and we certainly intend to when we get a chance. But it's interesting how much interest the name itself has generated and that's something again we just happened upon. We had people coming to our showcase that didn't know who we were but just loved the name. So you can't ask for anything better than that."

The Wailin' Jennys

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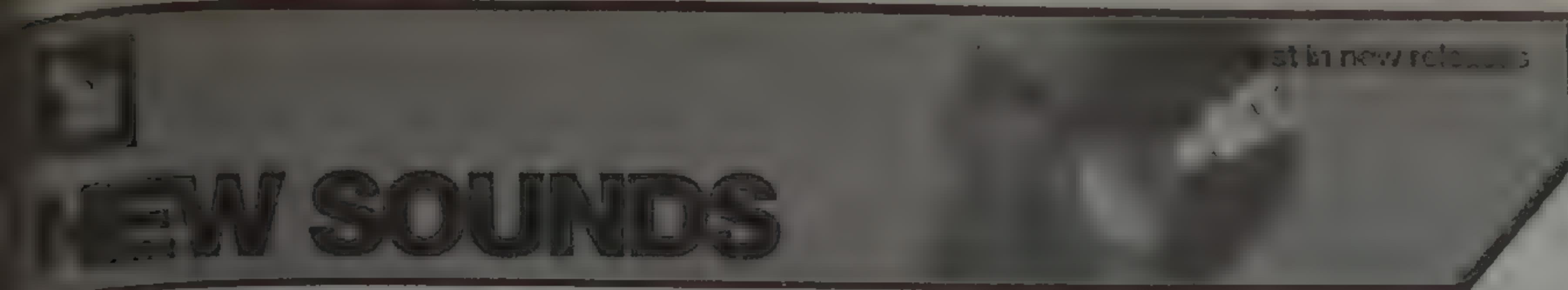
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on the venomous title track that closes off the album, but even in the midst of the bullshit, he pulls it together and rises above it, chanting away from the embrace of his inner light. It might sound embarrassing or laughable to a cynical ear, but you have to admire Harrison's absolute faith and conviction. Once you do that, you begin to understand where he's coming from.

What's even better is that despite the posthumous influence of Jeff Lynne and Harrison's son Dhani, *Brainwashed* is a perfect crystallization of all that was good about the former Beatle. Perhaps it took staring death in the face to convince Harrison to muster his skill to leave behind an album this prismatic, elegant and assured. "I only found it out when I was down upon my knees," he sings on "Looking for My Life." It's a wonderful gift to leave behind, and I wonder if we're worthy of it. ★★★★ —DAVE JOHNSTON

### Ms. JADE GIRL INTERRUPTED (BEATCLUB/INTERSCOPE/UNIVERSAL)

Timbaland and Missy Elliot are truly geniuses. It's been ages since a duo has been able to deliver one hollow song after another and keep listeners this intensely interested in what they were saying. The Tim-produced *Girl Interrupted* is, hands down, the most impressive debut his BeatClub label has offered to date—and even then, it lacks substance. While some artists excel at examining the ins and outs of romance and relationships and others have a gift for intricate wordplay, Ms. Jade remains content simply to take a back seat to Tim's overdone production. With few exceptions, she limits her thoughts to variations on "I'm so great," "I'm so hood" and "Let's dance."

"Really Don't Want My Love" is one of those exceptions, and it stands out as the most poignant track of the album. Though its theme, a controlling boyfriend, has been done to death, it's nice to hear Ms. Jade speak

on topic for four minutes straight. ★★★ —SEAN AUSTIN-JOYNER

### LUPINE HOWL THE BAR AT THE END OF THE WORLD (BEGGARS BANQUET)

It's awful hard to lose a job. You feel cut off from the world, and it can be a struggle to reconnect with your sense of self. That's what seems to be happening to Sean Cook, who was exiled by the notoriously cranky Jason Pierce from Britain's leader of ethereal pop, Spiritualized. With his second long-playing effort from his new band, Lupine Howl, Cook continues to struggle to find a musical identity. *The Bar at the End of the World* is a disjointed, distant effort.

It looks from the get-go as if Lupine Howl are going to embrace American blues, as the guitars hoot and holler while Cook makes like an English incarnation of a soul man. But by the time things wrap up, the band has made a 180-degree musical turn, and the album's final track "All I Can Do" is a hollow attempt at a Spiritualized rethink, complete with a sweeping orchestral section backing up a droning melody that you need to be stoned to enjoy.

In between, there are some poorly conceived imitations of Travis or Coldplay, with light melodies and high-pitched vocals washing over pop melodies. Before Cook and his cohorts come at us with a third album, they need to figure out what they want to accomplish with their music—and leave the ghosts of all things Spiritualized behind. ★★ —STEVEN SANDOR

### BOB SNIDER STEALIN' HOME (BOREALIS)

Bob Snider is like a really good cup of coffee. Not a latte or a mocha, but a straight-ahead, no-messin'-around mug of strong, black coffee served in a plain white cup, like the one pictured inside his new album. He's reliable and comforting, and whenever you drink from his urn of folksy yet timeless wisdom,

you taste not only life's bitter moments, but its endless possibilities too.

Snider might be the cleverest folk singer/songwriter plying his art in Canada today. His wordplay and sense of rhyme are dazzling. Even an act as seemingly mundane as building a fence becomes poetry: "Now before it gets too late/You'd better think about a gate/A post on either side/Will help you as a guide." Snider also sings about lost love on *Stealin' Home* and, as on his past releases, you feel the pain as if it's your own. The musical backdrops to his average-guy-on-the-street-corner narratives, for the most part, are subtle and tight: guitars, bass, percussion and Bob Wiseman on piano, accordion and melodica. But the gang lets it hang out a little on the singalong final track, "Enthusiasm." Good to the last rock. ★★★ —DAN RUBINSTEIN

### LISA LOEB HELLO LISA (ARTEMIS/SONY)

Aw, isn't that cute? Lisa and Hello Kitty have teamed up there on the album cover, all precious-like. Loeb is one of those women you can't help but feel a small sense of endearment for, if only because she looks like someone's girlfriend, or at least a person you'd call a friend.

Listen to her lyrics, however, and you'll find a very upset woman hiding out in her adorable bedroom. Much of *Hello Lisa* deals with people saying goodbye. Loeb's lyricism is disarmingly simple, but the plain sentiments drag songs like "Bring Me Up" down to a mundane level. It's only when she finds those bits of bare poetry like "Did That," where she conjures powerful emotions with simple little lines like

"We talk about a bad sign/I think about a cut off date/So I memorized your kiss/I memorized your lips." Sure, Loeb is a sentimental sort, but her saccharine is sometimes cut with enough lemon to make it sting. ★★★ —DAVE JOHNSTON

### GROOVE ARMADA LOVEBOX (JIVE ELECTRO/BMG)

Sound the alarm, though quietly—the chill-out revolution is dead, if anyone was alert enough to notice it. The most obvious sign? Groove Armada are doing everything they can to shake the label off their résumé. Perhaps the success of their last single, the reggae-fueled house monster "Superstylin'," taught Andy Cato and Tom Findlay that they could get people hustling in earnest. Maybe they were frustrated with being associated with tons of crap chill compilations pouring into the marketplace, many of which were licensing their classic trombone drifter "At the River" and dragging them far from the club scene where they had their roots.

Named after their bumping little club night back home in jolly ol' England, *Lovebox* is a proper band album—albeit with a ton of samplers in tow. It has every intention of being a funkified record, with live musicians pumping out dirty riffs like a pale reincarnation of P-Funk. Which is what most of the album amounts to, unfortunately—even though they have lovely vocal work from Neneh Cherry ("Groove Is On," "Think Twice") and Nappy Roots ("Purple Haze"), the rhythm never takes off and goes crazy enough to make you get out of your chair for long. It's not an awful record, but it doesn't do what you want it to do, no matter how much dreaming you do. ★★★ —DAVE JOHNSTON

### GEORGE HARRISON BRAINWASHED (UMLAUT/EMI)

He's dead now, and he was dying while he was making *Brainwashed*. Strange as it might seem, there's an upside to the product that represents the final chapter of the life of George Harrison, and we can thank his faith in Krishna, I suppose. On the opening number, "Any Road," Harrison sets out to make an album wash in sunshine and optimism. The lyrics express Harrison's mindset—"With spin of the wheel, with the roll of the dice/Ah yeah, you pay your fare/And if you don't know where you're going/Any road will take you there."

In a way that echoes his brilliant first solo record, *All Things Must Pass*, Harrison maintains his wicked sense of humour and defiance of trends, sticking with simple melodies and solid musicianship, and every song spotlights his greatest gift—making his guitar gently weep. "Stuck Inside a Cloud" is one of the saddest songs you'll ever hear, even if Harrison delivers lines like "Knowing as you leave me, I also lose my heart" with a warming, assuring lilt. It's the guitar that really gets inside your gut and cuts you up like a broken bottle. Or listen to the gorgeous instrumental "Marわ Blues" and you tell me you're not tripping right out—I mean, right now.

Harrison expresses his concern about the world he's leaving behind

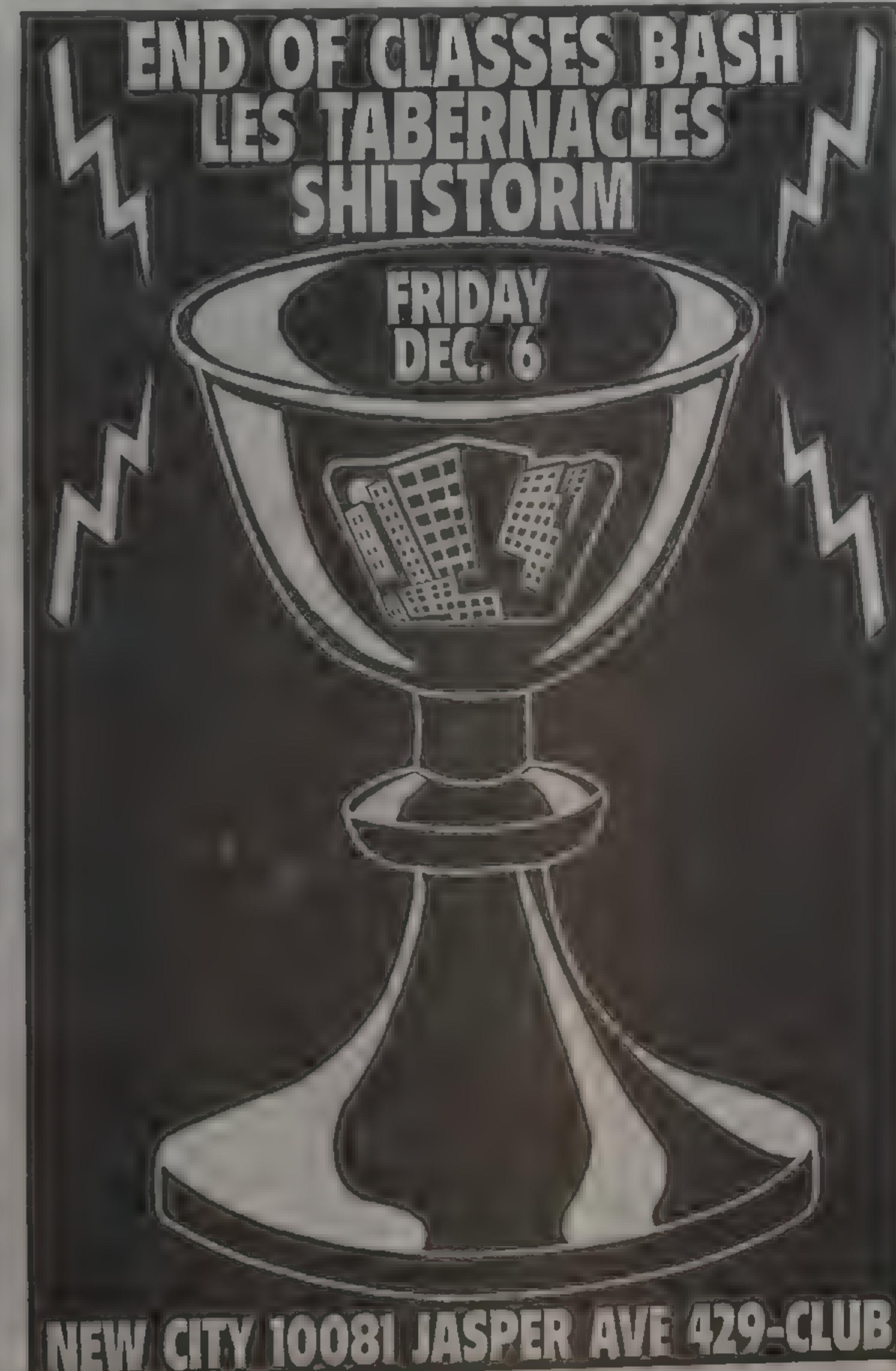
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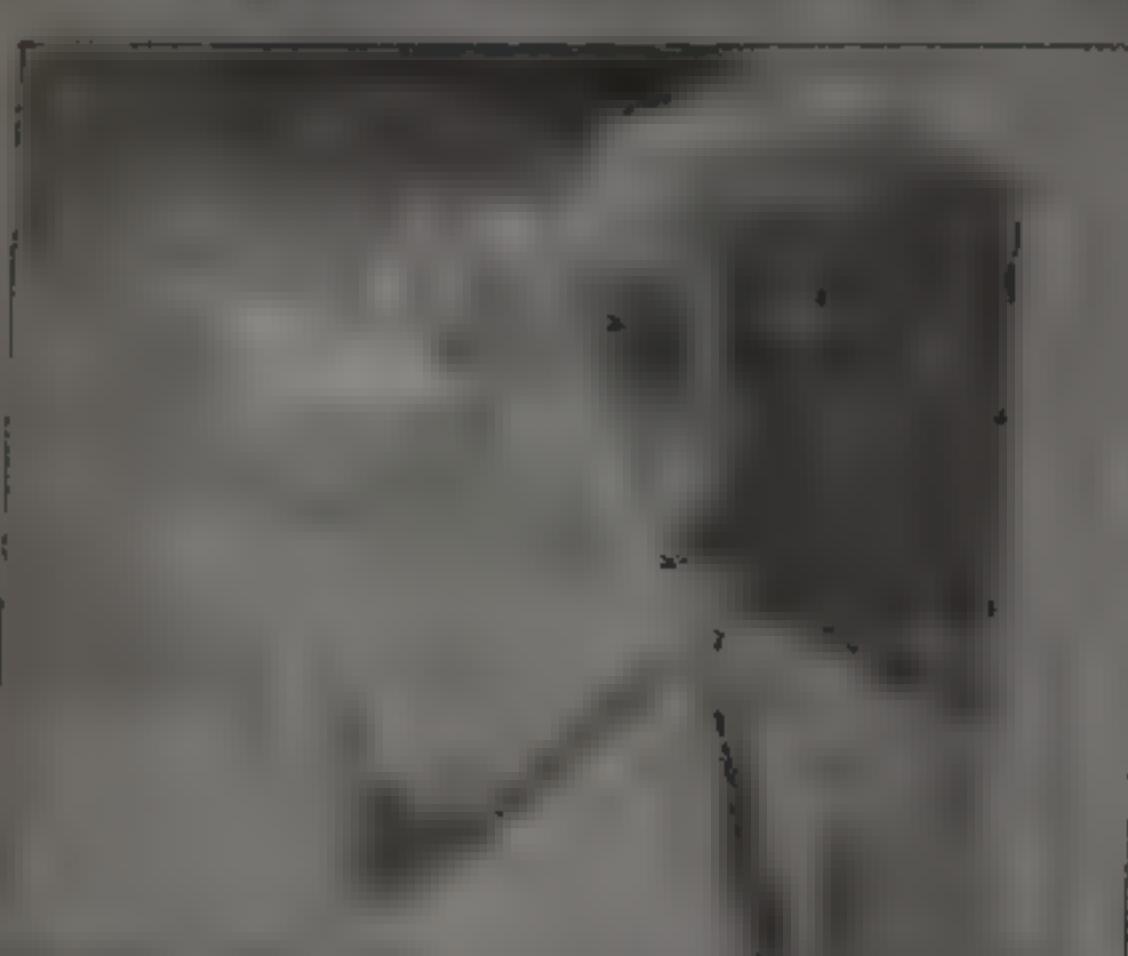
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super-sleigh pulled by 12.3 million flying reindeer!

④ *Treasure Planet* bored 11.9 million kids who couldn't get into sold-out shows of *Harry Potter*!

⑤ Adam Sandler's *8 Crazy Nights* let 10.1 million burps rip!

⑥ *Friday After Next* smoked 7.8 million bowls!

⑦ *Solaris* flashed its ass 6.8 million times!

⑧ *8 Mile* only gets 5.9 million shots to not miss its chance to blow!

⑨ The title of *Wes Craven Presents: They presents* 5.7 million challenges as a sentence-diagramming exercise!

⑩ *The Ring* drew 5.5 million creepy pictures!

① *Harry Potter and the Chamber of Secrets* spent 32.2 million pounds at shops on Diagon Alley!

② *Die Another Day* will someday scatter its own ashes over 31 million dead bodies!

③ *The Santa Clause 2* has a special

## THE ASTERISK\*

James Gandolfini only accepted his role in *The Sopranos* because his sitcom *Yes, But He's Your Father* was not picked up by Fox\*

Bob Hoskins owns and operates over 140 dry-cleaning depots across North America\*

Tonya Harding has taken out Japanese citizenship in hopes of competing for that country in a future Olympic games in the sport of women's softball\*

The government of Cuba is considering legal action against *Entertainment Weekly* magazine after writer Jessica Shaw declared mojitos to be "five minutes ago"

Director Todd Haynes will design a line of bath towels for Target based on *Far From Heaven*\*

Actor Adam Goldberg recently sold a pair of his dentures on eBay for \$100\*

Pierce Brosnan's real first name is Ted; he got the idea for his stage name while getting a nipple ring\*

Kevin Costner has three sons named Kevin, and a daughter named Kyla\*

The score for *Gangs of New York* was written by Tom Bailey, a one-time member of the '80s pop band The Thompson Twins

Glenn Close has called Ray Romano "the funniest American of the century"

Famed escape artist Harry Houdini was also the first performer ever to do celebrity impressions\*

Jerry Seinfeld has never had a cold in his entire life\*

"THEY HAVE THE RING OF TRUTH TO THEM, BUT THAT'S IT!"

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## film



## Revisionist history

Atom Egoyan brings his multilayered style to *Ararat's* tale of genocide

BY DAN RUBINSTEIN

Most directors, when confronted with the task of making a film about a historical atrocity like the Armenian genocide, would probably envision a grand, sweeping epic. It would likely feature bloody battlefield scenes, dismal deaths, letters written by candlelight and, à la James Cameron's *Titanic*, present-day characters triggering the action and suffering through memory flashbacks. This formula is, of course, much too straightforward for Atom Egoyan, especially for a film about a subject this close to the Armenian-Canadian's heart. Besides, as Egoyan shows in *Ararat*, he's just as concerned with how we perceive history as with the historical events themselves.

*Ararat* is a multi-layered story about a group of characters involved in the production of a film about the Armenian genocide of 1915, when Turkey—through massacres, forced marches into the desert and other brutal measures—killed more than a million of its Armenian citizens, two-thirds of the Armenian population. Famous aging Armenian director Edward (played with appropriate dignity by Charles Aznavour) has come to Toronto to make his film, which is also called *Ararat*. With his screenwriter Rouben (Eric Bogosian, slightly slimy), Edward recruits an Armenian-blooded art history prof named Ani (Egoyan mainstay Arsinée Khanjian) to add drama and legitimacy to their project by helping

ing write in a new character, Armenian painter Arshile Gorky.

Adding more complexity on top of this movie-within-a-movie device is Ani's family. Her brooding 18-year-old son Raffi wants to learn more about his dead father, a freedom fighter/terrorist (depending on how you look at it) who was killed while attempting to assassinate a Turkish diplomat. (Raffi is compellingly portrayed by newcomer David Alpay, a handsome University of Toronto pre-med student whose performance in his acting debut should be enough to hold off the day job.) Meanwhile, Raffi's girlfriend (and stepsister) Celie (Maelström's Marie-Josée Croze) believes that Ani was responsible for the death of her father and won't relent with her accusations. And as if those aren't enough layers, there's also

[review] **drama**

a side story involving a retiring customs official named David (Christopher Plummer) who meticulously interrogates Raffi on his way back to Canada from Turkey. David is having trouble accepting the lifestyle of his gay son Philip (Brent Carver)—and Philip's partner Ali (Elias Koteas) is an actor who lands the role of the main Turkish villain in the fictional *Ararat*.

**Blind Ali**

Although scenes depicting the filming of *Ararat* convey the profound horrors of the genocide (women and children slashed to death by soldiers on horses, women forced to dance naked before being lit on fire), Egoyan chose not to dwell on this inhumanity. Instead, he focuses on more intellectual questions about manipulating history, about making the deaths (and lives) of one's

ancestors matter, about personal cultural identity, about denial and of memory. When Raffi probes part Turkish Ali for his interpretation of the actual events of 1915, Ali bars after a tense pause, "I'm not saying that something didn't happen. This a new country. Let's drop the fucking history." But that's one of the moments when Armenian-Turkish animosity surfaces. Egoyan is not seeking revenge or revision (even though the Turkish government still maintains that there was no intentional genocide within its borders). What he seems to want is deeper understanding.

As soon as the ponderous, symphonic opening score begins, you know that *Ararat* is supposed to be an "important" film. And while some of the dialogue is overly academic (Raffi and Ani's Psych 101 language, in particular) or expeditiously expository (like several of Christopher Plummer's lines), to the most part *Ararat* avoids heavy handedness; it asks more questions than it answers. It's a heavy film, but not a hopeless one. Eventually, Raffi leaves his mother to go on a personal quest to Turkey. Egoyan sends him off on a physical trip so that he can complete an internal journey. And after his long interrogation at the Toronto airport, Plummer's customs officer remarks that, "The more he told, the closer he came to the truth." Sometimes, Egoyan seems to be saying, one must wade neck-deep into history, no matter how painful it may be, to have any chance of reconciling past and present. □

Ararat

Written and directed by Atom Egoyan  
• Starring David Alpay, Arsinée Khanjian and Christopher Plummer  
• Opens Fri, Dec 6



# Baby on board

A wooden child comes to life—and gets very hungry—in creepily funny *Little Otik*

BY PAUL MATWYCHUK

Czechoslovakian animator Jan Svankmajer has spent his entire career bringing inanimate objects to life—the woolen sock, complete with glass eyes and a fearsome mouth of false teeth, that "played" Lewis Carroll's Caterpillar in *Alice*; the weird horned, tusked head in *Faust* that morphs in a matter of seconds into the face of the hero; the creatures made variously of silverware, fruit and writing utensils who spend *Dimensions of Dialogue* locked in a seemingly neverending

cycle of combat, destruction and regurgitation. There's something profoundly unsettling about Svankmajer's films, about seeing household objects moving around by themselves and acting upon only the most primal human urges—sex, violence, unappeasable hunger. The only comfort these movies offer is the knowledge that such creatures only exist within the sealed-off environment of

## [review] foreign

Svankmajer's studio, and that nobody in the real world could ever take something inhuman and endow it with human properties.

Well, think again. Svankmajer's latest film, *Little Otik*, tells the strange story of Bozena Horak (Veronika Zilková), a childless woman whose desperation to have a child has seemingly spilled over into

madness. One night, her husband Karel (Jan Hartl) presents her with a vaguely baby-shaped tree stump he's dug out of the ground while landscaping their new cottage—it has branches roughly corresponding to arms and legs and there's even a knothole in the middle of its "head" that looks weirdly like a puckered-up mouth. (It looks like an Old World cousin to those creepy baby mandrake plants that the Hogwarts students have to repot in *Harry Potter and the Chamber of Secrets*.) Karel intended the gesture as a joke, but to his horror, Bozena immediately starts cradling the log as if it were alive, singing to it and dressing it up in baby clothes.

But that's not the end of Bozena's delusional behaviour. Thinking that the neighbours will suspect some kind of foul play if she suddenly shows up with a newborn baby, she stages an elaborate mock pregnancy

Jan Svankmajer does it loggy-style in *Little Otik*

for their benefit, stuffing progressively bigger pillows down her shirt and, finally, after months of this charade, even pretending to go into labour. Karel reluctantly indulges Bozena, perhaps hoping that her belief that "Otik," as she's named the log, is alive will eventually vanish. In fact, just the opposite occurs; shortly after Bozena stages her "delivery," Karel returns home from the office to discover Otik has magically come to life and is suckling at Bozena's breast, his long, twiglike fingers and toes twitching with pleasure.

## Breakfast surreal

This middle section of the film, as the Horaks attempt to take care of Otik while hiding the nature of their grotesque "child" from their prying neighbours, provides the film with some of its more surreally funny moments. "Otik's started growing a third arm again in the small of his back," Bozena (who continues to dote on her baby with complete motherly devotion) complains to Karel in one scene. "And when was the last time you varnished him?" And the scene where Otik—complete with bib, baby bonnet and booties—sits in his chair and makes delighted cooing sounds while Bozena feeds porridge into his knothole is a hilarious image of surreal domesticity.

But you only need to see the ravenous, slobbering, adult tongue that snakes out of Otik's mouth to slurp up his porridge, or the ferocious-looking teeth hidden in there too, to realize that the Horaks have unleashed something monstrous into the world. And sure enough, the film soon turns from a satire into a horror movie as Otik gets bigger and bigger and is no longer satisfied with eating warm milk and carrot soup—not when there are postmen and social workers prowling about the apartment complex.

## The not-so-wonderful world of Disney

"Disney is one of the great liquidators of Western culture," Svankmajer has said. "It destroys children's souls." Like many Disney films, *Little Otik* is based on a classic European folktale—but while the Disney



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## A Christmas Carol

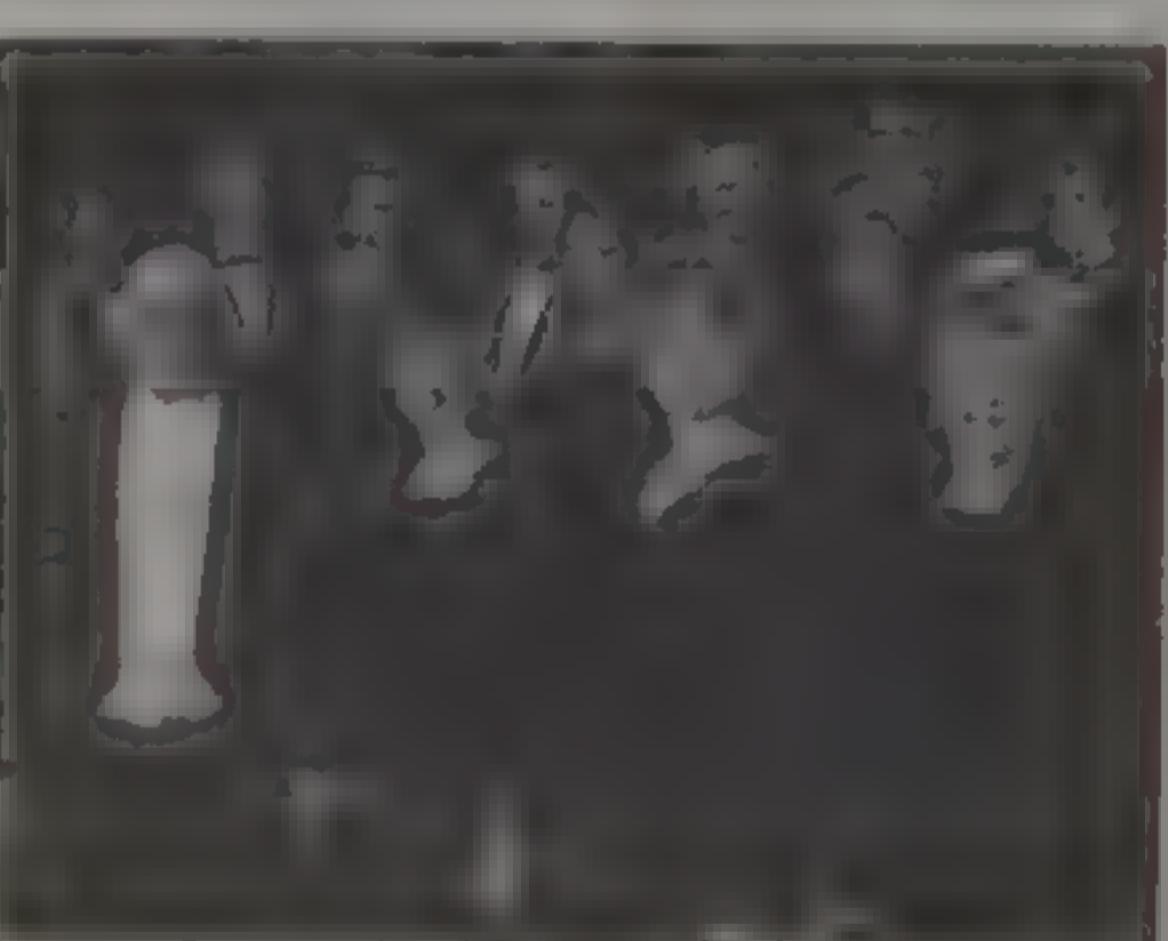
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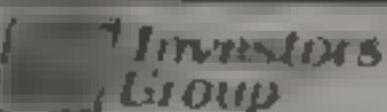
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## Little Otik

Written and directed by Jan Svankmajer • Starring Veronika Zilková, Jan Hartl and Kristina Adamcová • Zeidler Hall, The Citadel • Fri-Wed, Dec 6-11 (9pm) • Metro Cinema • 425-9212

# First comes love, then comes marriage...

then comes the  
sane torture scene  
the end of Takashi  
Miyike's *Audition*

PAUL MATWYCHUK

Edmontonians have had the chance to become familiar with the ultraviolent oeuvre of Japanese director Takashi Miike over last year through Metro Cinema, who in the last year alone have shown three of his films: the bizarre art-animated satirical musical *The Happiness of the Katakuris* as well as the gut-turning gonzo gangster flicks *Dead or Alive* and *Ichi the Killer*. People who only know Miike by reputation sometimes ask me how extreme these movies get. Well, I usually respond, *Dead or Alive* contains a scene where a prostitute is drowned in a wading pool filled with human feces—and of the Miike films I've seen, it's not even the most nauseating one!

But adventurous moviegoers can get a glimpse of Miike in a more controlled, subdued mode by renting his 1999 shocker *Audition*, which is newly available in Edmonton on a slick new DVD from himera. Or at least Miike stays controlled and subdued until he unleashes the notorious, excruciating, 20-minute-long torture scene

that wraps the film up. But hey, I'm getting ahead of myself.

Ryo Ishibashi plays Mr. Aoyama, a lonely fortysomething widower whose teenaged son notes one day that his face is starting to look old, and that if he wants to get remarried, he'd better do it soon, while he can still attract a wife. Aoyama would like to find love again, but as he tells his TV producer friend Yoshikawa, he doesn't have the time or the energy anymore to devote to re-entering the dating scene and tracking down a woman who has all the qualities he's looking for.

## [review] video

Yoshikawa listens sympathetically, and then proposes an idea: they'll place an ad in the paper claiming they're looking to cast a non-professional actress in the lead role in a TV-movie. Aoyama will look over their pictures and their bios, and together they'll interview the 40 women he likes best and then approach his number-one choice for a date.

### What makes Asami run?

At first, the plan seems to go perfectly. Aoyama is immediately smitten with a beautiful, demure young woman named Asami (fashion model Eihi Shiina) who shows up

for her audition dressed in virginal white and whose tragic story of having had to abandon her career as a classical ballerina on account of a hip injury tugs powerfully at Aoyama's heartstrings. He asks her out to dinner several times, and even though he's nearly twice her age (not to mention a fairly ordinary-looking guy with a dull white-collar job), she seems to be as much in love with him as he is with her.

You'll want to skip down to the next paragraph if you don't want the ending spoiled—or if you have a queasy stomach. You see, Aoyama doesn't realize that she spends her nights alone in her apartment, staring blankly at the wall while a body writhes desperately beside her inside a burlap sack. So he really doesn't see it coming when Asami shows up at his home one night, drugs him and then starts sticking acupuncture needles in his eyeballs and sawing off his feet with razor-sharp piano wire.

Part of what's fascinating about *Audition* (which was based on a novel by Ryu Murakami) is that it's nearly impossible to figure how Miike wants you to interpret his story. Many people have read it as a feminist film, with Asami acting as a kind of avenging angel, wreaking her revenge on the men who have abused and objectified her ever since she was a child. But I'm not sure how far you can push that



Ryo Ishibashi (center) has no idea what Eihi Shiina (right) is capable of in *Audition*

interpretation—as blithely sexist as Aoyama's "audition" scheme may have been, can he really be said to have earned the sadistic treatment he receives at the end of the film?

At times, Miike seems to suggest that Asami is a figment of Aoyama's imagination, a manifestation of his own guilty conscience, a dream of self-punishment he's powerless to wake up from. In any case, by the end of the film, Miike has so completely shredded our ability to differentiate Aoyama's dreams from his

reality that just about any interpretation seems possible.

The DVD includes a very good video interview with Miike plus a director's audio commentary for the film's final half-hour. You may as well turn the commentary on—you'll be clamping your eyes shut during most of it anyway. ♦

### Audition

Directed by Takashi Miike • Written by Daisuke Tengan • Starring Ryo Ishibashi and Eihi Shiina • Now on video

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10.40

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## 8 MILE

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18A

## MAID IN MANHATTAN

Some coarse language

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EIGHT CRAZY NIGHTS

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STC

14A

Violent scenes

1.15

OWN PROOFING/THE

STC

14A

Violent scenes

1.15

THE EMPEROR'S CLUB

PG

14A

Violent scenes

1.15

ADAM SANDLER'S

EIGHT CRAZY NIGHTS

14A

Violent scenes

1.20 3.20

Daily 7.10 9.10

ANALYZE THAT

PG

14A

Violent scenes throughout

Fn Sat Sun 3.10 Daily 6.50 9.10

THE SANTA CLAUSE 2

G

14A

Violent scenes

Fn Sat Sun 1.00

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G

14A

Violent scenes

1.10 3.10

Daily 7.00 9.00

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PG

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1.10 3.10

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ANALYZE THAT

PG

14A

Violent scenes throughout

DTS Digital

14A

No passes

12.20 2.40

4.45 7.30 9.40

DIE ANOTHER DAY

PG

14A

Violent scenes

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6.10 9.10

THE SANTA CLAUSE 2

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Violent scenes

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DIE ANOTHER DAY

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THE SANTA CLAUSE 2

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# Pronouns just aren't all that scary

A surprisingly tough ending isn't enough to save *Wes Craven Presents: They*

BY PAUL MATWYCHUK

**W**es Craven Presents: *They* had the dubious honour of receiving a rare zero-star review last week from the *Edmonton Journal*—in essence, accusing director Robert Harmon, screenwriter Brendan William Hood and the entire cast of borderline incompetence. But in fact, *They* deserves a smidgeon more respect than that; this is merely a dull, obvious, workmanlike film, not a painful, howlingly awful one. A fine difference, maybe, but being able to tell a zero-star movie from a one-and-a-half-star one is part of what movie

criticism is all about.

Despite its full title, *They* was neither written, directed nor produced by Wes Craven, but it travels the same territory as many of the films Craven actually had a hand in making—*They*'s characters are terrified of going to sleep (just like in the *Nightmare on Elm Street* films) because they believe they'll be snatched away by spooky creatures

[review] **horror**

who live underneath their bed and in their closets (sort of like in *The People Under the Stairs*).

Our heroine is Julia Lund (Laura Regan), a college psychology student who gets a desperate phone call one night from a childhood friend named Billy. She meets him in an all-night diner, where he babbles incoherently to her for a few

minutes about magical beings who live in the dark and who he feels are following him through the phone lines and the electrical wires, before pulling out a gun and shooting himself in the head before Julia can so much as finish her coffee. At first, Julia shrugs off Billy's ravings as nothing more than suicidal delusions, but as the spooky events and creepy visions start piling up, she becomes convinced that maybe Billy was right—that maybe demons from some strange nighttime dimension are sneaking into our world, "marking" likely victims with a strange, starlike wound on their bodies and then coming back later to drag them into the darkness.

This storyline doesn't make much sense, to say the least—we're told, for instance, that the demons mark their victims so that they can track them down later, but if they

can find them to mark them in the first place, why do they even need the mark at all? True, horror movies can sometimes get away with less-than-ironclad logic if they're made artfully and atmospherically enough, but Harmon (stepping behind the camera for the first time since his nasty little cult horror picture *The Hitcher* came out in 1986) fails to exploit our collective fear of the dark in any interesting ways.

He and cinematographer René Ohashi especially bungle a big scare sequence in which Julia finds herself being chased late at night by the demons (who can't stand bright light) through a darkened subway tunnel—the whole point of the scene is the stark contrast between pitch blackness and occasional flashes of light, but Harmon and Ohashi film everything in a dim middle zone that takes away every-

thing potentially scary about the scene. (I'd suggest that Harmon watch Val Lewton's *Cat People*—tips on using artfully shot lie shadow to create terror, but he's seen it already—he tries it off Lewton's famous swimming sequence halfway through *They* he can't get that scene right.)

Despite all its shortcomings, though, *They* did earn my respect with its abrupt, surprisingly ending, which has a rigorously hearted kind of horror-movie integrity to it. You don't expect to find integrity in a movie with a bogus title like *Wes Craven Presents: They*, but there's a tiny nugget in there all the same. Spooky.  $\diamond$

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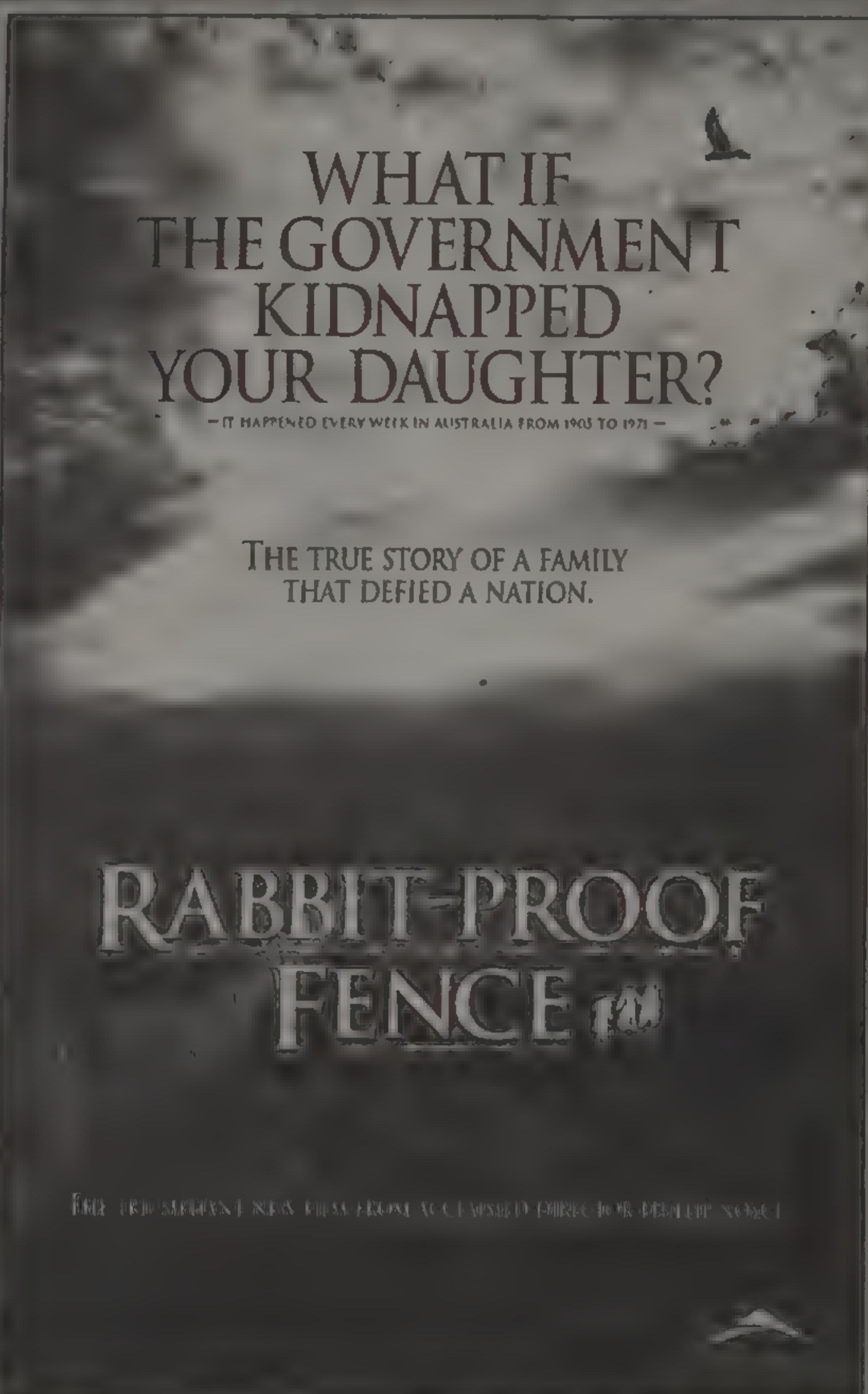
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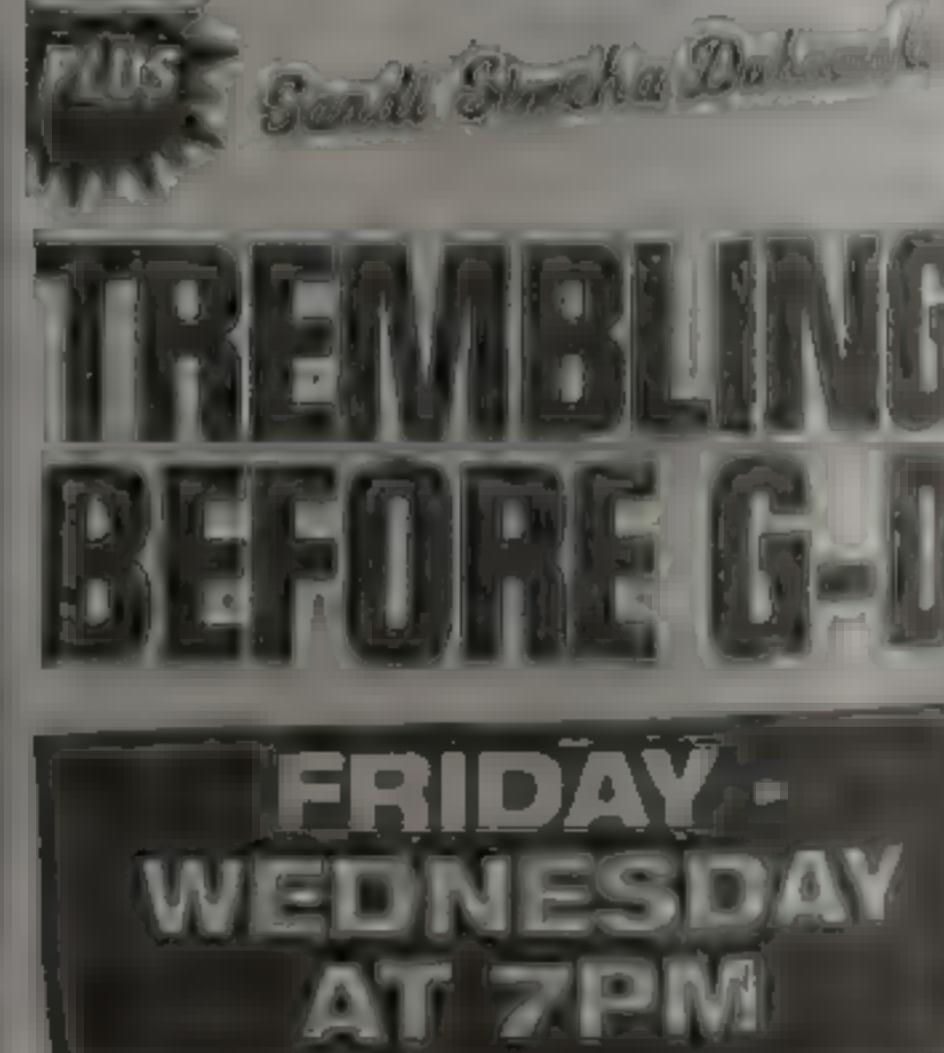
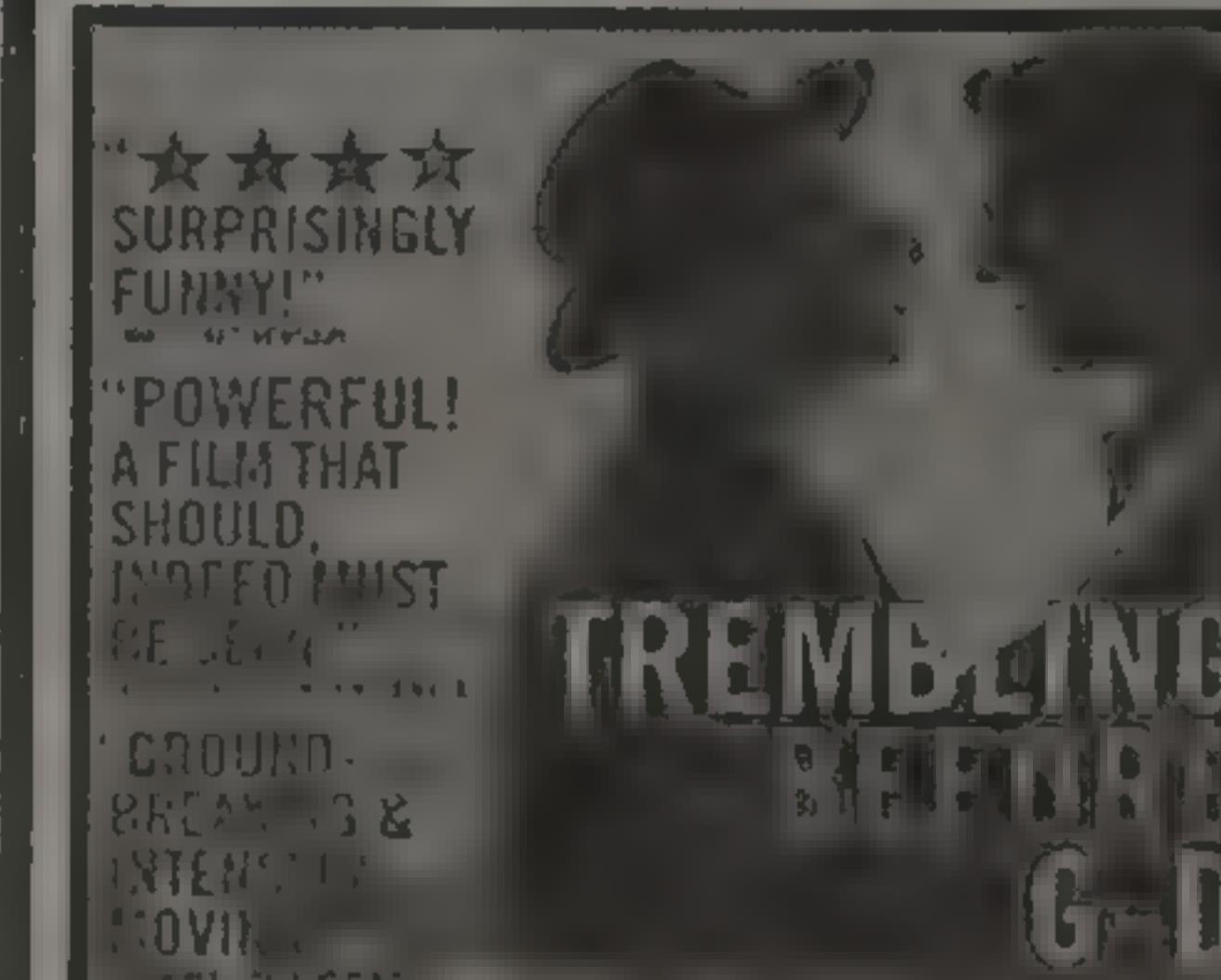
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## Conceptual theatre

evor Schmidt applies his fertile imagination to Denise Clarke's *Breeder*

PAUL MATWYCHUK

Denise Clarke's satire *Breeder* takes place in a futuristic, sterile world where the small handful of women who still have the ability to get pregnant are kept apart from the rest of humanity. They have their talents auctioned off the highest bidder at annual "showings"—ultra-exclusive exhibitions that combine the most exploitative elements of cattle auctions, dog shows and Victoria's Secret lingerie pageants. "The immediate response when I describe the play is 'Oh—like *The Handmaid's Tale*,'" says director/designer Trevor Schmidt, referring to Margaret Atwood's dystopian 1986 feminist novel. "And there is a resemblance, to the point where ideally I wanted to stay away from being any red in the costumes. But in fact, I think this play has the opposite take. In both stories, women are subjugated by society, but in *Breeder*, while they are being manipulated and kept down, they don't realize it. They're valued and celebrated and idolized, but they're prisoners."

Schmidt gets much more excited when I mention the play's similarities to Zhang Yimou's film *Raise the Red Lantern*, which dealt with edgy, distrustful relationships between four women in pre-Revolutionary China, all married to the same man and all competing to maintain their status as they live together in the same mansion. "That's one of my favourite films!" he exclaims. "And it's totally one of the things I think of when I think about the women in *Breeder*. Like 'Who's the head cheerleader?'—that kind of thing. It's a sorority—they're not friends. It's not a catty, bitchy thing. In this society, they put gay men in charge of all the breeders, because, as the Marcel character says, 'There's no danger of whisking one of these Amazons off their feet.'

"But," he continues, "that man is supposed to be the mole, so if something suspicious is going on, he's supposed to report it. So every-



Jan Alexandra Smith tests positive for spheroids in *Breeder*

one looks at each other with suspicion and no one completely trusts anyone. They're all struggling to make connections with each other and it's not always happening, because they know that no matter who your friends are, they can

### [preview] theatre

always turn you in." Indeed, Schmidt says that one of the first things he told Clarke that he wanted to change about her script was to completely remove Clarke's many stage directions referring to the women embracing and comforting each other. "I didn't think it was right," he says. "I wanted to see people yearning to make that connection but never getting to it, because it's just too dangerous."

### Breeding like Rabbits

Schmidt saw *Breeder* eight years ago in its original production by Calgary supertroupe One Yellow Rabbit—which until now was its only production, making it the sole play in their repertoire that OYR has never revived. That version of the show, Schmidt says, was as minimalist as they come, with a set consisting of little more than three plain beds. That minimalist style of production is more in keeping with the shows Schmidt created for his previous theatre company, the Unconscious Collective—shows like *The Watermelon Girls* or *Tales From the Hospital*, where the emphasis was on text and perform-

ance rather than spectacle. But with *Breeder*, Schmidt's first show as the new artistic director of Northern Light Theatre, this admitted technophobe is working on a bigger scale than he ever has before, complete with video and slide projections by Ian Jackson, an ambitious, Asian-influenced score by Dave Clarke and three futuristic, Ikea-style "sleep-pods." (One of Clarke's conceits is that, in the future, Ikea furnishings are regarded as ultra-rare, ultra-valuable antiques that only the wealthiest collectors can afford.)

"I knew coming in that I could either do a play or I could do a production," says Schmidt. "I talked to other people in town—people like Workshop West AD Ron Jenkins and people like that—and they said, 'You need to blow out of the gate. You need to do something big to grab people's attention, stake your claim and make it clear where you want to go.' I knew that was right."

### Who is Sylvia? What is she?

Still, Schmidt hasn't ventured far from many of the hallmarks of his Unconscious Collective shows—in particular, his interest in strong, complicated female characters, and his eagerness to work with new or lesser-known actors (such as newcomer Randall Scott MacDonald), and to use well-known actors in unexpected ways. In *Breeder*, for instance, Citadel/Free Will Players powerhouse Jan Alexandra Smith

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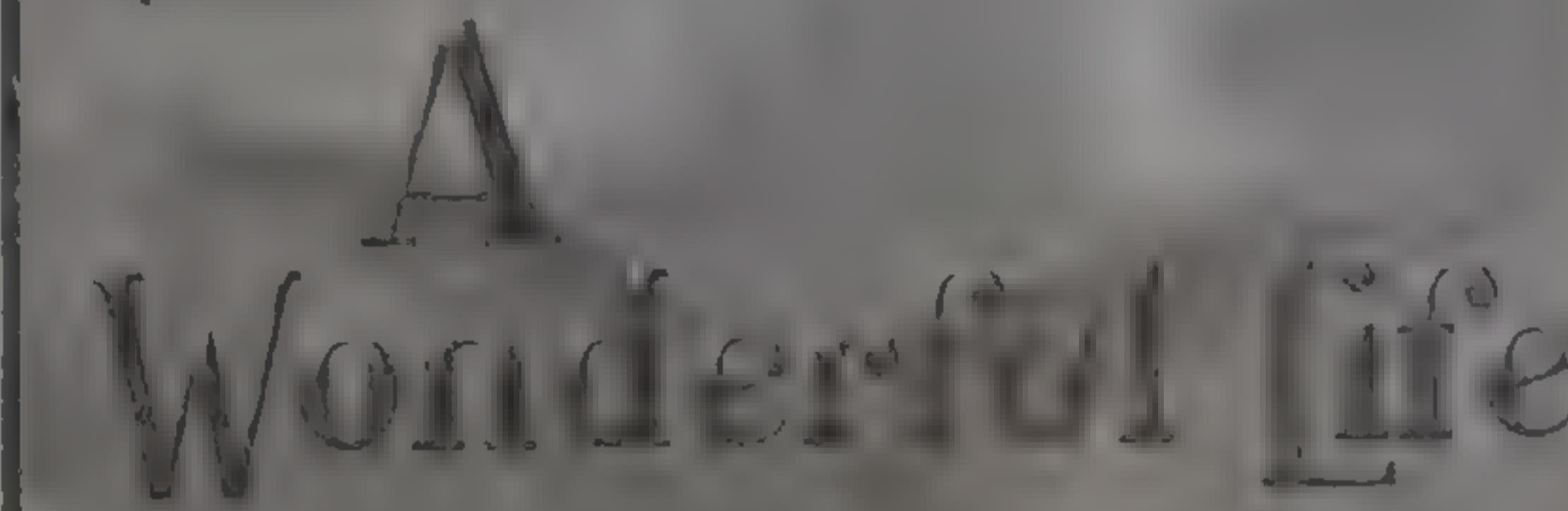
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# Getting woozy over Schmoozy

Latitude 53 breaks in their new location with much-anticipated yearly party

BY AGNIESZKA MATEJKO

There's always a risk of sounding self-serving when you endorse a fundraiser for an organization with which you volunteer (I am currently serving as the vice-president of Latitude 53 Society of Artists). But I can unabashedly admit that, to me anyway, Schmoozy is one of the hottest parties in town—and nothing like what the stereotypical idea of a "fundraiser" consists of. "Since September people have been stopping me on the street asking when Schmoozy is," says Todd Janes, Latitude 53's director. "That's a testament to what a great event it is." Schmoozy is an all-night dance/fashion show/silent art auction/social get-together for art lovers from all possible walks of life, or, as James more succinctly explains, "It's a great event where interesting people get together for a party!"

At Schmoozy, listening in on unusual cultural exchanges is not only appropriate but unavoidable. Take last year's Schmoozy, where I ran into an acquaintance who is

among the top medical researchers at the University of Alberta. This conservatively-clad family man—informally dressed in Scottish wool—was standing next to me as a well-known Edmonton artists' model walked by attired in a flowing, polka-dotted silk shirt, its buttons undone to the navel to reveal lovely handmade silver jewelry dangling before his furry chest. Introducing the two men, obviously, was a "can't-miss" opportunity—and to watch them conversing about art was a kind of social epiphany, one well worth the price of my seven-dollar ticket.

## Talkin' Tash

This year's Schmoozy will commence with a fashion show mounted by local urban street clothing outlet Colour Blind Boutique. "It's not just a standard fashion show; it's more of a theatrical event," says Janes. As the evening progresses there will be

**[ART]** **visual arts**

music and dancing. "We have two female DJs, DJ Soulus and DJ Tash, which is just great. [There are very few female DJs in town.] They have distinctive styles that are making names for themselves. DJ Tash blends country and western music with electronica. It's the kind of music that makes people want to dance." And if you happen to be tired of dancing, you can grab a martini and relax as you look up at the unobstructed view of the nighttime sky from the large rooftop terrace—one of those magical urban enclaves where the hum of city traffic meets the starry sky.

Most important of all, there is art, and lots of it. More than 80 local artists of all tastes, backgrounds and proclivities have donated artwork. Plus, there have also been some unexpected donations by new designers. "We have some very interesting drawings this year," says Janes. "They are bizarre! They are not still life....

What's great about Schmoozy—people get excited about the opportunity of owning art—at a fair price. The prices are more than fair, artwork—most of it framed—sells at an average of \$100. Schmoozy is also Latitude's biggest fundraiser of the year, attracting more than 60 people and raising more funds than any other single event. "The money goes towards diverse things," explains Janes. "Paying artist fees, keeping doors open and continuing the visual culture in the city."

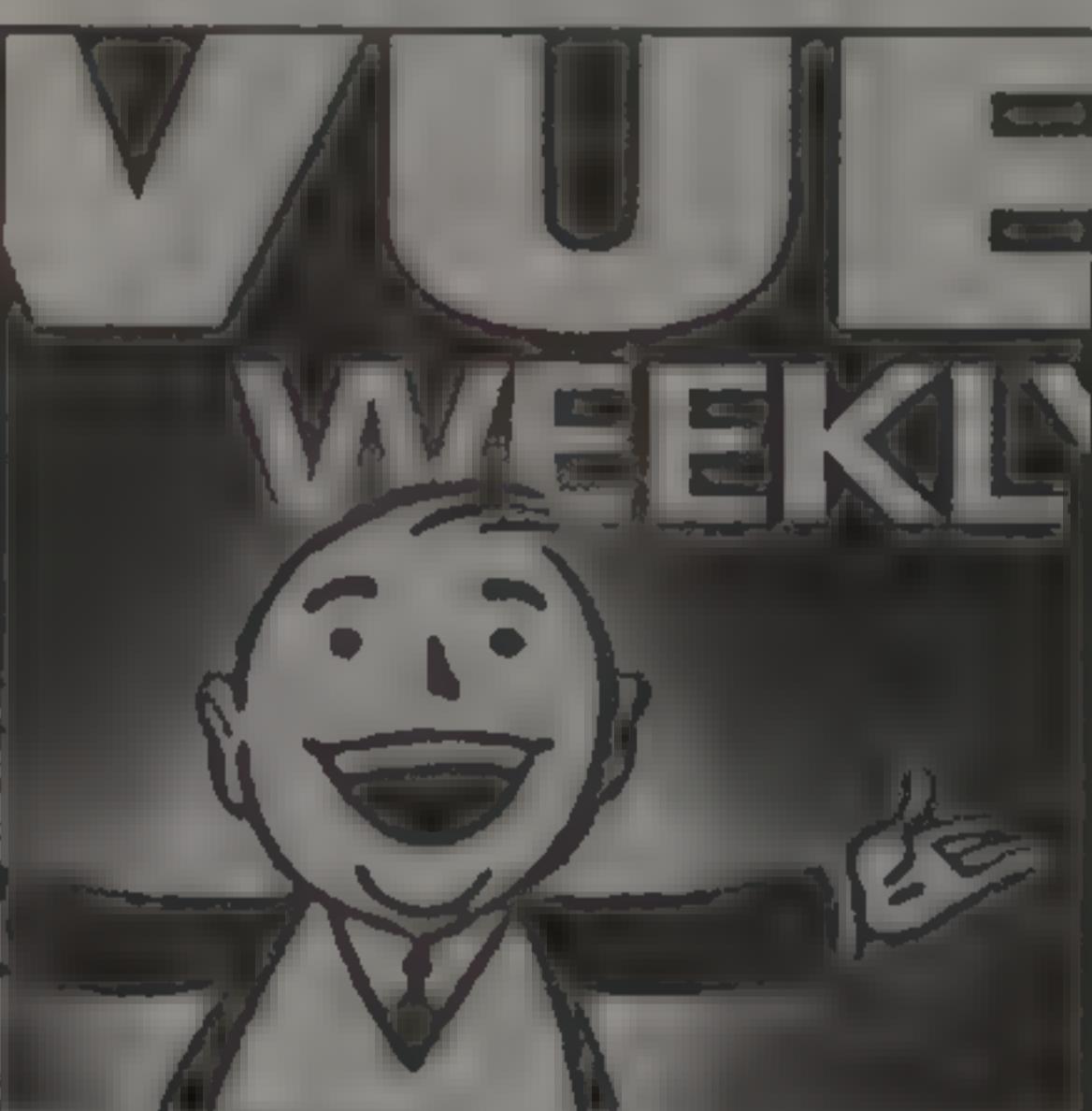
## Is it a clean, well-lighted place?

"What's most exciting about Schmoozy this year," he continues, "is that it will be in Latitude's new location." This site, at 10248-106 St., has an intriguing history: it was once a creamery that was completely redesigned by Peter Hemingway, the noted architect whose other creations include the Muttart Conservatory. For a number of years the building served as his office. "He added a brick facade and created the half-eyeball windows," says Janes, who is pleased that the building has strong links to the evolution of visual culture in the city. "When I first saw the space, I went 'Ahhh! There is pizzazz to the space; there is energy, there is a space for people!'

But be prepared to dress in "construction chic" for the event, as the gallery is still in transition. (A team of volunteers is frantically building the walls as we speak.) "You can get to see the space before it's finished," says Janes. "You can say, 'I remember the party here when there were no walls.' Community is really important to Latitude; we feel a part of the community, so Schmoozy is great opportunity for us to share the space, as it evolves, with old friends and maybe make some new ones."

Schmoozy

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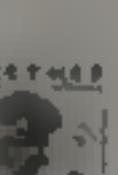
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## THEATRE NOTES

all the world is a stage

By PAUL MATWYCHUK

## Conspiracy theory

*The Ends of the Earth* • Timms Centre for the Arts (U of A) • To Dec 7  
 review I didn't realize it until I saw it, but *The Ends of the Earth* is the kind of play I've been hungering to see for a very long time. It's a true comic epic—a delirious two-and-a-half-hour journey packed with crazy coincidences, wild plot twists, adventure, intrigue, outrageous characters and exotic settings, all unified by a truly original, unsettling worldview that lurks just below its anarchic comic surface. Studio Theatre has mounted more than its fair share of heavy-spirited shows (dramas and comedies) at the Timms Centre over the last few years, but with this lively production of Morris Panych's Governor-General's Award-winning script, director Beau Coleman really blows the cobwebs out of the place.

At first, the play appears to be the story of Frank Gardner (Carson Nattrass), the somewhat neurotic but otherwise completely unremarkable hardened columnist for the *Free Advertiser Weekly*, who gradually becomes convinced that a mysterious stranger is following him and documenting his every move. The guy suddenly seems to be popping up everywhere, and when Frank discovers the fellow occupies a room in the building right across the

street from where he lives, he decides to change his name, go on the lam and start a new life someplace where the stranger will never be able to find him. But what Frank doesn't realize is that the stranger—a lifelong victim of bad luck named Henry Walker (Martin Happer)—thinks Frank is following him and is equally freaked out by the way Frank seems to be showing up everywhere he goes. Once this mutual misunderstanding kicks in, Frank and Henry's fates seem inextricably intertwined. They both keep running into each other on the road and eventually wind up trapped together in a crumbling island hotel that's like something out of a *Fawlty Towers* episode written by Samuel Beckett.

Nattrass and Happer both give very strong performances as Frank and Henry; they each have found a way to have fun with the roles without turning their increasingly desperate behaviour into a caricature of paranoia. It's the supporting cast of David MacInnis, Amber McGrath and Shera-Lea Saunders who get to go to extremes. Between them, they play 17 characters, and McGrath plays probably the most memorable ones, including a gun-totting would-be actress, an ill-tempered waitress ("You listen to me, mister: I'm a waitress here. I don't take orders from people!") and a blind hotel guest who doesn't so much tap her cane in front of her as swing it around violently in every direction, apparently hoping to smack as many bystanders and smash as many precious objects as possible.

Colin Winslow's set design brilliantly and wittily serves Panych's narrative, which hopscoches in the blink of an eye from a newspaper office to a park bench to a bus station to the front seat of an 18-wheeler. Dave Clarke's live score (a mixture of sound effects, moody piano themes, rimshots and theremin noodling) is equally nimble and inventive. The production's only misstep is the disastrous use of several video segments designed and directed by Tim Folkmann. A lot of directors seem to be under the

impression that adding video and multimedia helps make a show seem more "vibrant" and "contemporary" and "cinematic," but in my experience, nothing sucks the energy out of a stage show—indeed, makes it less vibrant—faster than forcing the audience to watch a scene that was filmed days ahead of time play out on a TV screen. It's even worse when live performers are forced to "interact" with a filmed performance, as frequently happens in *The Ends of the Earth*. Folkmann (who doesn't really seem to get Panych's sense of humour) saves most of the video sequences for the final 15 minutes, but they disrupt the rhythm of the actors' performances and slow down the pace of the storytelling to such an extent that they come close to destroying the show.

But unlike the hotel that gives the play its title, this production is too well-run to fall apart entirely. On the contrary, this is a tremendously enjoyable staging of perhaps the best play to date by Canada's leading comic playwright. And that's something worth travelling very far to see—if not to the ends of the earth, then at least as far as the Timms Centre. **V**



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# Astromat Horoscope

By MATT SHORT

**ARIES** (Mar 20-Apr 19): You could move mountains with your desire and will power if you could just forget about the wildfire burning between your legs. Your sexual levels have elevated and intensified now that your planetary ruler, Mars, is moving through the depths of Scorpio. Touches from Venus show that love may tie into these libidinous urges bringing sexual relationships, especially with Taurus and Libra around December 10. Love affairs may have a renewing effect. Financial benefits from joint accounts, inheritance, grants and gifts from partners are also shown. Your intuition is enhanced, so trust your instincts at this time.

**TAURUS** (Apr 20-May 19): Your relationships and business ambitions are intensifying as your planetary ruler, Venus, moves through the sign of Scorpio. You are feeling things more deeply at this time, so there may be a thin line between passion and argument. Obsession and suspicion are possible, but an increase in libido is definite. Sexual episodes could manifest anytime after December 9, especially with Aries, Scorpio or Libra. Renewal in relationships, interest in mystery, life after death, psychic links with loved ones and other people's money may also be relevant.

**GEMINI** (May 20-June 20): With your planetary ruler, Mercury, in the last few degrees of Sagittarius, there will be only one final obstacle to endure. December 6 will be the dreaded day. Communication problems in your love and business relationships or even a breakup could occur. You may be the one calling it quits over a long-distance romance, a friend-turned-lover or the sign Aquarius. Strong relationships will survive and even solidify. When Mercury changes signs to Capricorn on December 9, you will become more grounded, practical and sensual. You should look forward to next week!

**CANCER** (June 21-July 22): After the Moon enters your 7th house at the end of the week, you may have opportunities for some early morning lovin' on December 6 with Taurus, Libra or Aries. Good news is also possible on this day. Signs point to isolation, escape, medication, television, excessive sleep and artistic pursuits on December 8. Prepare for the unexpected on December 9 regarding clubs, friends and the sign Aquarius. Sex and love are favoured again for December 10, especially for those born within a day of June 26. Authority figures and the signs Capricorn or Scorpio may apply.

**LEO** (July 23-Aug 22): You're in great shape this week as the Sun moves through your fellow fire sign Sagittarius. Get ready for good things. Good luck in love, speculation and travel are forecast. You are approaching a very powerful time on December 10. Winning contests, funding for artistic projects, national recognition and intensely sexual love affairs with a Scorpio or Aries are all possible, especially if you were born around August 10. Scholarships and inheritances are also shown. Universities, foreigners, distant places and the signs Sagittarius or Pisces could play a part.

**VIRGO** (Aug 23-Sept 22): Your planetary ruler, Mercury, has been out of harmony with your sign for quite some time, but there is only one more bump in this passage through Sagittarius. December 6 shows conflicts with a parent, authority figure or the sign Capricorn in the areas of home and career. A friend, co-worker or the sign Aquarius could help you through a sticky spot. When Mercury moves into earthy Capricorn on December 9, internal balance will be restored. Organization, practicality and work ambitions resurface as possibilities increase that your hobby could become your career. These cosmic vibrations will keep getting stronger as next week approaches.

**LIBRA** (Sept 23-Oct 22): Although you're looking attractive as ever, your emotional situation could feel overwhelming at times. Intense feelings and sexuality are probable while your planetary ruler, Venus, moves through the depths of Scorpio. Let go of old baggage. Don't let obsession and suspicion keep you from using your powerful will and initiative. Don't be afraid of new pursuits after December 9, because the planets will be there to support you. An Aries or Scorpio could help change the way you make money. General benefits from men are also seen.

**SCORPIO** (Oct 23-Nov 21): Good things will keep happening if you let them. Your planetary ruler, Pluto, continues to receive effortless benefits from Jupiter. Expansion of income, changes in the way you make money, shifts in personal values, travel and help from the signs Sagittarius or Pisces are also likely. Good luck with speculation, circumstances involving children, sports, creative activity and positive situations with Leo are shown for December 10. This is your most powerful day! Opportunities for love continue through December 11, especially if you were born on October 30. Mothers, fathers and the signs Cancer or Capricorn could also be involved.

**SAGITTARIUS** (Nov 22-Dec 21): So many core changes have been happening, but these transformations should slow in pace and become increasingly internal. New looks, evolution of faith, mind expansion and life-altering journeys all fall into your best for this week. Romantic opportunities could pop up somewhere close to December 11, especially with the sign Leo. Sporting events, recreation, creative endeavours and situations involving gambling and children are also favoured. A Scorpio or Aries may be seen. If you make a new resolution, it will be successful.

**CAPRICORN** (Dec 22-Jan 20): Your planetary rulers, Saturn and Uranus, are in pretty good shape this week. Your only difficulties fall around December 6, when signs point to misunderstandings with lovers and co-workers, bad dietary habits, problems involving transportation, disrupted plans and arguments with Gemini or Virgo. You should be suddenly changing jobs or deriving income from more than one source by this time. Financial benefits from female friends, mothers and the sign Cancer are shown around December 9, along with secret romances with partners from distant places or under the sign of Leo. A step back could bring new insight. The sign Scorpio may apply.

**AQUARIUS** (Jan 21-Feb 18): Your planetary rulers, Uranus and Saturn, have moved back into an effortlessly beneficial formation. Career aspirations could involve sporting events, arts and entertainment, children, teaching, writing and communications. Romantic interludes are possible with past loves, older partners and the sign Capricorn. Good news from friends and the signs Gemini and Virgo are shown on December 6, along with good decisions concerning your hopes and dreams. If you have made a practical plan for yourself it's safe to follow through with it now, but there may be delays.

**PISCES** (Feb 19-Mar 19): Current cosmic conditions continue challenging you to make changes, but your planetary rulers, Neptune and Jupiter, are influencing you to look away or to go for the unattainable. This is not the time to take on too many things or to avoid the unavoidable. Luckily, Venus and Mars have moved into a harmonious position with your sign, bringing sexual activity and love affairs, especially if you were born within a day of February 23. Changes in diet and dress will reap positive results. Let a Scorpio or Aries help you get ahead in your career.



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**ART BEAT GALLERY** 8 Mission Ave., St. Albert, 459-3679. 5TH ANNIVERSARY CELEBRATION EXHIBIT: Paintings, pottery, glass art, soapstone and steel sculptures by various artists. Until Dec. 31.

**BEARCLAW GALLERY** 10403-124 St., 482-1204. Featuring Norval Morrisseau, Daphne Odjig, Aaron Paquette, David Morrisseau, George Littlechild. Until Dec. 24.

**CAROL AND RICHARD SELFRIDGE STUDIO** 9844-88 Ave., 439-9296. STUDIO SALE: Carol and Richard Selfridge annual open house. Terra Cotta, wood fired, salt fired, translucent porcelain and majolica glazed pottery. Dec. 7-8, 11am-5pm.

**CENTRE D'ARTS VISUELS DE L'ALBERTA** 20, 8627 Rue Marie-Anne-Gaboury 91 St., 461-3427. WOMEN AND ART: Doris Charest (multi-media), Karen Blanchet (watercolour), Nathalie Shewchuk Paré (multi-media). Dec. 13-Jan. 3. Opening reception FRI, Dec. 13, 7-8:30pm. Artists in attendance.

**CHRISTL BERGSTROM'S RED GALLERY** 9621-82 Ave., 439-8210. [www.christlbergstrom.com](http://www.christlbergstrom.com). Open Mon-Fri 11am-5pm; Sat by appointment. 2002, A YEAR IN REVIEW: Portraits, landscapes and nudes.

**CYBERTOPIA INTERNET CAFÉ** 11607 Jasper Ave. WOMEN'S TEARS, WOMEN'S FEARS: Expressionist paintings by Patricia Laing. Until Feb. 1.

**DOUGLAS UDELL GALLERY** 10332-124 St., 488-4445. New work by Wild Perreault. Until Dec. 7.

**EDMONTON ART GALLERY** 2 Sir Winston Churchill Sq., 422-6223, [www.eag.org](http://www.eag.org). Open Mon-Wed and Fri 10:30am-5pm; Thu 10:30am-8pm; Sat, Sun 11am-5pm. •PIXELS, SPOTS AND POLKADOTS: Perception and Meaning in Art. Until Aug. •THE UNCANNY:

Experiments in Cyborg Culture. Until Feb. 23. •KITCHEN GALLERY: DARCI MALLON: THE GOLGI STUDIES. Until Feb. 23.

•RECENT ACQUISITIONS: THE SINCLAIR BEQUEST. Until Mar. 9. •LECTURE: THU 12 (noon): A Cyber Fantasy. •CHILDREN'S GALLERY: BECOME! Creating by Don Moar. Until July 2003. •Admission: Members free, \$5 adult, \$3 senior/student, \$2 child (6-12), free (child 5 and under). Free Thu after 4pm.

**ELECTRUM DESIGN STUDIO** 12419 Stony Plain Rd., 482-1402. Open Tue-Fri 10am-5pm; Sat 10am-4pm. •2002 RETROSPECTIVE GROUP SHOW: Works by: Wayne Mackenzie, Janet Stein, John Blair, Peter McKay (jewellery), Robert Held, Jeff Holmwood (glass), Randy Weins, Kate Moore (paintings), Chris Stromich (photographs), Margie Davidson (textiles). Until Dec. 21.

**EXTENSION CENTRE GALLERY** 2nd Fl., University Extension Centre, 8303-112 St., 492-3034. Open Mon-Thu 8:30am-8pm, Fri, 8:30am-4:30pm, Sat 9am-noon. •Annual Student Exhibition. Dec. 7-Feb. 5. •2nd and 3rd floors, University Extension Centre. Fine Arts Open House and Silent Auction. Dec. 7, 1-4pm.

**FAB GALLERY** 1-1 Fine Arts Building, U of A Campus, 112 St., 89 Ave., 492-2081. Open Tue-Fri 10am-5pm; Sun 2-5pm. •INSITE: Amanda O'Connell, final presentation for the degree of Master of Fine Arts in painting. Dec. 10-21. Opening reception THU, Dec. 12, 7-10pm. •HOW GREEN IS OUR FUTURE?: Sandra Lange, MDes Industrial Design. Dec. 10-21. Opening reception THU, Dec. 12, 7-10pm.

**FORT DOOR** 10308-81 Ave., 432-7535. Open Mon-Sat 10am-6pm; Thu-Fri 10am-9pm; Sun 12-5pm. Eskimo soapstone carvings (bears, birds, seals, walrus, otters, humans, inukshuk) by S. Obruk. Eskimo and West Coast Indian gold and silver jewellery by Carmean Geortzen. Until Jan. 1.

**THE FRINGE GALLERY** 8516 Whyte Ave., 432-0240. Open daily 9:30am-6pm. Closed Sun. IN THE SPIRIT OF CHRISTMAS: Mixed media installation by Amy Loewan. Dec. 6-31. Opening reception SAT, Dec. 14, 2-4pm.

**FRONT GALLERY** 12312 Jasper Ave., 488-2952. Open Tue-Sat 10am-5pm. Fine art and craft by Alberta artists. Display of folk art by Michael Voros. Through Dec.

**GENERATIONS GALLERY** 5411-51 St., Stony Plain, 963-2777. Open daily 10am-4pm. Landscape paintings by Dixie Rosanne Orriss. Until Jan. 5.

**GIORDANO GALLERY** Main Fl., Empire Building, 10080 Jasper Ave., 429-5066. [www.giordanogallery.com](http://www.giordanogallery.com). Open Wed. Sat

Brasile's career, which has spanned over 20 years, has been marked by those prolific comic genius. His talents seem to have been singular and eccentric to be translated directly to film or television. His most recent project, *Stargate: Continuum*, is a science-fiction series that has been well received. Brasile's increasing franticness in the show has been well received with the public. Probably the closest Canadian equivalent to Campbell's Newfoundland comic Andy Jones, who, coincidentally, got one of his first acting jobs in the early 70s as part of the U.K. touring company of Campbell's play *Pilk's Madhouse*. He wrote it under the pseudonym of Anthony Pilk, a bipolar Toronto madman whose scribbles on assorted napkins, newspapers and cigarette packets Campbell was fortunate enough to be able to preserve. These days, the show is most frequently revived in Germany for some reason, but Edmonton's own Ribbit Productions (the guys behind such shows as *Bouncers* and *Be a Man*) is presenting a new production of the show, most likely in English, at the Azimuth Theatre (11315-106 Ave) from Dec. 6 to 15. To reserve tickets, call the Azimuth box office (454-0583) or TIX on the Square (420-2725).

12-4pm or by appointment. Annual pre-Christmas small works show. Until Dec. 24.

**HARCOURT HOUSE** 10215-112 St., 426-4180. Open Mon-Fri 10am-5pm; Sat 12-4pm. OFF YER HEAD: Entertainment, silent auction and jazz by Diane King and her ensemble. SAT, Dec. 14. TIX \$10 @ Harcourt House.

**JASPER ARTISTS GUILD (JAG)** 622 Connaught Sq., Jasper. •A BRUSH WITH NIGHT: Group show exploring aspects of night. Dec. 6-Jan. Gala opening Dec. 6-7. 5-10pm. Electronic music party after. at Downstream Bar.

**JEFF ALLEN ART GALLERY** Strathcona Place, 10831 University Ave., 433-5807. Group exhibition. Dec. 11-Jan. 30. Open house WED, Dec. 11 and WED, Dec. 18, 6:30-8:30pm.

**JOHNSON GALLERY** •7711-85 St., 465-6171. Open Mon-Fri 8am-5:30pm; Sat 9am-5pm. Original art, prints and pottery by local potters. Bronze sculptures by Gina McDougall Cohoe. Dec. 7-31. Opening reception SAT, Dec. 7, 11817-80 St. Open Tue-Fri 9:30am-5:30pm; Sat 9:30am-4pm. Original art and prints. Jack Ellis, Harold Lyon, Toti, Joe Haire, Wendy Risdale, Jim Painter, Dave Ripley, Don Sharpe, Jim Brasier, George Weber, Poti by Noboru Kubo, Peggy Heer, Blackmore Dec. 7-31.

**KAMENA GALLERY AND FRAMES** 5718-104 St., 944-9497. New watercolours by Willie Wong. Fabric art by Mary Anne Kilgarnon. Acrylic paintings by Kee T Wong. Poster art by various artists.

**LATITUDE 53** 10248-106 St., (above Metro Billiards), [www.latitude53.org](http://www.latitude53.org), 425 5353. •SAT, Dec. 7: The 6th annual Fine Art of Schmoozy. Art auction, fashion shows, dancing beats featuring DJ Tash, DJ Soulus musical guest. In Latitude's new location. TIX \$7 @ Latitude, @ door. •SUN, Dec. 8 1-4 open house.

**MCMULLEN GALLERY** University of Alberta Hospital, East Entrance, 8440-112 St., 407-7152. •VISUAL SOUND: Visual exhibit of music and sound expressions by the senior art students from Victoria High School. Until Jan. 26. •After Hours: On display outside the Gallery. Two large-scale watercolours by Leslie Taillefer.

**ORTONA GALLERY** 9722-102 St., 439-6943. Open Sat-Sun noon-5pm; weekdays by appointment. BOREAL FOREST MEETS INNER SPACE: Boreal forest watercolours by Wendy Freene and surrealist collages by Markus Eymann. Until Dec.

**PROFILES PUBLIC ART GALLERY** 19 Perron Street, St. Albert, 460-4310. Open Mon-Sat 10-5pm. Thu 10am-8pm. •Galler shop: Handmade jewellery, glass, pottery

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## ARTS WEEKLY

Continued from previous page

and wood works. **PRESENCE**: Work by the St. Albert Painters' Guild, Potters' Guild, Quilters Guild and The Floral Arts Society. Dec. 5-21. Opening reception THU, Dec. 5, 8:30-9:30pm. Featuring an interactive storytelling with Lewis Lavoie. •Handpainted wineglass workshop with Diane Gwilliam: TUE, Dec. 10, 6-9pm. Pre-register. \$12 (10 member).

**SCOTT GALLERY** 10411-124 St., 488-3619. Open Tue-Sat 10am-5pm. **CHRISTMAS TREASURES**: New works by Katerina Mertikas. Paintings and silkscreens by Romero Britto. Alberta landscapes by Gerald Faulkner, Jim Visser and Arlene Wasylchuk; botanicals by Robert Sinclair and Cindy Barratt; small works by Lynn Malin, Jayne Willoughby Scott and Phyllis Anderson. Abstracts by Douglas Haynes and Marianne Wachtel. Glass by Brenda Wilkinson. Ceramics by the Selfridges and Me Handley. Until Dec. 30.

**SEGHERS STUDIO GALLERY** 604A, 10030-107 St., Seventh Street Plaza, North Tower, 425-6885. Open Tue-Thu 5:30-9pm or by appointment. Featuring works by David Seghers, Robert von Eschen, Eric Butterworth, Jeff Collins, Pamela How (Vise), Neil McClelland, Jacqui Rohac.

**SNAP GALLERY** 10137-104 St., 423-1492. Open Tue-Sat noon-5pm. **A PERFECT CHRISTMAS PRINT AFFAIR**: Sale of fine prints. SAT, Dec. 7, 9am-1pm. Continues through Dec.

**SNOWBIRD GALLERY** WEM, 8882-170 St., 444-1024. Featuring works by J. Yardley-Jones and Gregg Johnson. Acrylics by Jim Vest, pottery by Noburo Kubo and Jacqueline Stenberg. Art glass available. Artists in the courtyard continues every weekend.

**SOSA (SOCIETY OF STUDENT ARTISTS) GALLERY** 10154-103 St., Basement, 707-

8305. Silent Art Auction and Second Annual Sale. Dec. 13, 7-11pm.

**SPECTRUM ART GALLERY AND STUDIO** 10867-96 St., 424-8803. Open daily 10am-6pm. Paintings by Christopher Lucas. Work by Patricia Young, Bridgit Turner, Deanna Larson and David Phillips.

**STUDIO GALLERY** 143 Grandin Park Plaza, St. Albert, 460-5990. Open Tue-Fri 10am-5pm; Sat 10am-4pm. **MOVING THROUGH**: Until Dec. 24.

**SWEETWATER CAFÉ** 102 Ave., 124 St. **ICE AND SOLEIL**: Group show. Until Feb. 5.

**SUSSEX GALLERIES** 290 Saddleback Rd., 988-2266. Landscapes, cityscapes, florals, nudes, surreal paintings as well as glassworks, sculptures and ceramics by various artists.

**THE VAAA GALLERY** 3rd Fl. Harcourt House, 10215-112 St., 421-1731. **UNFRAMED**: Silent auction fundraiser. SAT, Dec. 14, 7:30pm. TIX \$10.

**VANDERLEELIE GALLERY** 10183-112 St., 452-0286. Open Tue-Sat 10am-5:30pm. **INAUGURAL SHOW**: New work by gallery artists featured in a new expanded space. Until Dec. 30.

**WEST END GALLERY** 12308 Jasper Ave., 488-4892. Glass exhibit by Tyler Rock and Julia Reimer. Until Dec. 14.

## DANCE

**CAPOEIRA ACADEMY** 6807-104 St., 709-3500, [www.caopoeiraedmonton.ca](http://www.caopoeiraedmonton.ca). Every THU (7-9pm) and SAT (2-3pm): Association of Traditional Capoeira Regional (CREA). Roda de Capoeira dance. Free.

**GRANT MACEWAN COLLEGE** John L. Haar Theatre, 10045-156 St., 425-3350. **The Dancers' Gift**: Ethnic dance performance presented by Dance Mosaic. Sun, Dec. 8. TIX \$15 adv., \$20 @ door.

**JUBILEE AUDITORIUM** 11455-87 Ave., 420-1757. Alberta Ballet presents Nutcracker. Dec. 11, 13-14, 7:30pm; Dec.

14-15, 2pm. TIX @ TIX on the Square.

**PROVINCIAL MUSEUM** 12845-102 Ave., 488-0706. SUN 15 (7pm): Middle Eastern dance recital. TIX \$10 Adv., \$15 @ door.

## THEATRE

**A CHRISTMAS CAROL** Citadel, Maclab Theatre, 9828-101A Ave., 425-1820, 420-1757. Adapted by Tom Wood. Based on the story by Charles Dickens. A retelling of Dickens' tale of the power of redemption. Until Dec. 24. TIX \$34-\$67. Opening night \$79 @ TIX on the Square.

**ALL FOR ONE** Celebrations Dinner Theatre, 13103 Fort Rd., 448-9339. Musical. One of the King's loyal musketeers is missing. D'Artagnan has been replaced by a girl. Someone is making trouble in the King's court. What can two out-of-work musketeers do to save the day? Until Feb. 1.

**BREEDER** La Cité francophone, 8627-91 St., 471-1586. By Denise Clarke. Presented by Northern Light Theatre. **Breeder** follows three women who birth for money and their gay handler. A humorous look at the reproductive industry, conscience, the rights of women over their own bodies, and government genetic manipulation. Until Dec. 15, Mon-Sat 8pm; Sun Mats 2pm. No Performance Dec. 9. TIX \$16 adult, student/senior \$14. Tue Pay-What-You-Can. Sun mats Two-For-One.

**THE BRITISH ARE COMING AGAIN** Mayfield Dinner Theatre, 16615-109 Ave., 483-4051, 486-7827. By Will Marks and Joe Harris. A follow-up to **The British Invasion**. A tribute to your favourite recording artists, spiced with humour. Until Feb. 23.

**CHIMPROVI** The New Varscona Theatre, 10329-83 Ave., 420-1757, 448-0695. Every Saturday at 11pm. Featuring Rapid Fire Theatre's top improvisers.

**A CHRISTMAS CAROL** Horizon Stage, 1001 Calahoo Rd., Spruce Grove, 962-

7631. Reading of **A Christmas Carol**, featuring local and national CBC Radio personalities, with musical guests: the Memorial Composite High School Ensemble and the Parkland Bells. Thu, Dec. 7, 7:30pm. Proceeds to the Community Palliative Care program. TIX \$10.

**CITY DUDES AND COUNTRY SLICKERS** Jubilations Dinner Theatre, Upper Level, Phase 3, WEM, 484-2424. Several "slickers" from the city arrive at a dude ranch on the prairies to try to come to terms with their modern day problems and their messed-up lives. Until Jan. 26.

**DIE-NASTY** Varscona Theatre, 10329-83 Ave. Every Mon, 8pm. The legendary live improvised soap opera celebrates its twelfth season. Set at the height of the great depression, in the community of Ridge Valley Mountain Flats, Lemoine County, U.S.A. Directed by Dana Andersen. Produced by Stewart Lemoine.

**THE ENDS OF THE EARTH** Timms Centre for the Arts, U of A Campus, 492-2495. Presented by Studio Theatre. Comedy. By Morris Panych. Explore the issues of surveillance, privacy and paranoia prevalent in our modern post-9/11 world. Until Dec. 7, 8pm; matinees 12:30pm. TIX @ Timms Centre box office.

**FOOTLOOSE** Arden Theatre, 5 St. Anne Street, St. Albert, 459-1542, 451-8000. Musical. Based on the screenplay by Dean Pitchford. Presented by St. Albert Children's Theatre. When Ren and his mother move from Chicago to a small town, he isn't prepared for the ban on dancing put in place by the town's reverend. TIX \$13 adult, \$9 youth/senior @ Arden Theatre box office, TicketMaster. Until Dec. 8.

**OH SUSANNA** Varscona Theatre, 10329-83 Ave. Last Sat ea. Month, 11pm. Live Euro-style variety show fun and antics. Laughs. Music. Cocktails. Hosted by ultra-glamorous international über-babe Susanna Patchoulli. Christmas special Sat. Dec. 21.

**PILK'S MADHOUSE** Azimuth Theatre,

11315-106 Ave., Presented by Ribbit Productions. Dec. 5-15 Tue-Sun, 8pm. Tue, Dec. 10 Pay-What-You-Can @ door. TIX \$15 @ TIX on the Square.

**PORTAL** Jubilee Auditorium, 11455-87 Ave., 451-8000. Starring David Copperfield. View Copperfield's Museum of Magic prior to each performance at the theatre. TIX \$55-\$75 @ TicketMaster. Dec. 6-8, Sat, Dec. 7, 1pm, 4:30pm, 8pm; Sun, Dec. 8, 1pm, 4:30, 7pm. TIX @ TicketMaster.

**THE SHAPE OF A GIRL** Kaasa Theatre, Lower Level Jubilee Auditorium, 11455-87 Ave., 439-3905, 420-1757. Presented by Concrete Theatre. By Joan MacLeod. Based on the murder of Reena Virk by her peers in Victoria, B.C. Until Dec. 8. TIX \$16 adult, \$12 student/senior. Student matinees \$10 @ TIX on the Square.

**THE SNOW QUEEN** Westmount Arena, 419-5949. Based on the Hans Christian Andersen tale. Performed by The National Ice Theatre of Canada. Dec. 14-15, 18-23. Sat, Sun 1pm, 2pm; Wed, Fri 7pm; Thu 7:30pm; Mon 4pm, 5pm. Free.

**SURVIVAL: THE IMPROVISATION GAME** Jagged Edge Theatre, 3rd Fl. City Centre East, 479-0323. •Every FRI \$5.

**THEATRESPORTS** New Varscona Theatre, 10329-83 Ave., 448-0695. Every Friday @ 11pm Rapid Fire Theatre features teams of improvisers.

**A WONDERFUL LIFE** Kaasa Theatre, lower level Jubilee, 420-1757 Presented by ELOPE Theatre. Based on Frank Capra's film classic. George Bailey and his life in Bedford Falls. Dec. 13-21 Wed-Sat, 8pm; Dec. 15 mat 2pm. TIX \$20 adult, \$15 student/senior @ TIX on the Square.

**WORKSPACE** 3rd Fl., Edmonton Centre, 10205-101 St., 420-1757. Presented by Jagged Edge Theatre. Martin hates his job and his co-workers but he likes work. TIX \$8 adult, \$7 student/senior, \$4 on Tue @ TIX on the Square. Tue-Fri, 12:15; Sat 8pm. Until Dec. 15.

426-4620. FRI 6 (6:45-8:30am): Speaker Connie Johnston Warner presents **Shaping Your Corporate Culture**. \$2. Everyone welcome.

**SACRED HEART CHURCH** 10821-96 St., 439-0631. •Every FRI: Community Shamanic Drumming Circle.

**STANLEY A. MILNER LIBRARY** 7 Sir Winston Churchill Sq., 496-7000, 496-7939. Every SAT: Research central, 9-12 yrs. Until Dec. 14. Pre-register. •Every SUN (2pm): Sunday storytime. Until Dec. 8.

STANLEY A. MILNER LIBRARY

7 Sir Winston Churchill Sq., 426-3270. THU 5 (7-9pm): Wendy Armstrong presents **On the Auction Block: Eldercare in Alberta**. Free.

## LITERACY

**BACKROOM VODKA BAR** Upstairs, 10324-82 Ave., 490-1414. TUE 10 (8pm): Raving Poets Pig Poetry open stage series wraps with a special Christmas fundraiser. Portion of proceeds from the sales of the brand new **Pig Poetry** CD will go to the Bissell Centre. Bring socks or a non-perishable food item and sign up to read a poem with the Raving Poets Band. Free.

**CITY HALL** Sir Winston Churchill Sq., Main Rotunda, 429-0605. SUN 8 (1pm): Book Launch-The 12th annual Stroll of Poets Anthology.

**LAURIE GREENWOOD'S VOLUME 2** 12433-102 Ave., MON 9 (7:30pm): Mark Anthony Jarman reads from his new book **Ireland's Eye**.

**STANLEY A. MILNER LIBRARY** Main Fl., 7 Sir Winston Churchill Sq., 496-7056. SUN 8 (2-3pm): Reading by author Gloria Sawai.

## LIVE COMEDY

**COMEDY FACTORY** 3414 Gateway Boulevard, 469-4999. •Every THU: Amateur night followed by the headliner. THU 5-FRI 6 (8:30pm); SAT 7 (8pm and 10:30pm); Brian Work, with special guests. THU 12 FRI 13 (8:30pm); SAT 14 (8pm and 10:30pm); Bob Beddow with special guests.

**FARGO'S ON Whyte** 10307-82 Ave., 433-4526. •Every SUN: Fargo's Laugh-a-Lot Comedy.

**SIDETRACK CAFÉ** 10333-112 St., 421-1326. •Every THU (7:30-9:30pm): Comedy improv show. TIX \$3.

## QUEER LISTINGS

**AGAPE** Room 7-114, Education North Building, U of A. A sex-and-gender differences and schooling focus group in the Faculty of Education. •Dec. 19, Jan. 16, Feb. 13, Mar. 20, Apr. 17, 12-1pm.

**AXIOS** 454-8449. A support group, local chapter of the international organization of Eastern Orthodox and Eastern-Rite Catholic

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## EVENTS WEEKLY

For a FREE listing, fax 426-2889 or e-mail [listings@vive.ab.ca](mailto:listings@vive.ab.ca).

Deadline is 3 pm Friday.

## DISPLAYS/MUSEUMS

**ALBERTA AVIATION MUSEUM** 11410 Kingsway Ave., 451-1175. Open daily 10am-4pm. The story of Edmonton's bush pilots, Alaska Highway construction, defence of Russia and commercial aviation development.

**DEVONIAN BOTANIC GARDEN** 5 km SW of Edmonton on Hwy 60, 987-3054. Open weekends. Authentic Japanese garden, nature trail, 80 acres of connected gardens. TIX \$6.50 adult, \$5.75 student/senior; \$4 child; \$20 family; children under 4 free.

**FORT EDMONTON PARK** Fox Dr., Whitemud Dr., 496-8787, 496-2925. **CHRISTMAS REFLECTIONS**: Horse-drawn sleigh, lights, bonfires, an old-fashioned Christmas. Stop at selected houses for Christmas Carols, Magic Lantern show, crafts, and visit from Father Christmas. Pre-register. Fri, Dec. 6, 12-4pm; Dec. 19-21, Dec. 23, 6-10pm; Sun, Dec. 7, 15, 22, 5-9pm.

**JOHN JANZEN NATURE CENTRE** Fox Dr., Whitemud Dr., Fort Edmonton Park, 496-8787. Open (9am-4pm) until Dec. 24. **SEASONAL CHANGES EXHIBIT**: Discover how the wildlife of Edmonton and region adapt to changes in the seasons. **EXHIBIT ROOM SUN-DAY THEMES/ SUNDAY DROP-IN ACTIVITIES**: Weekends and hols 1-4pm. Each Sunday, join a naturalist and explore a new theme with your family.

**LOYAL EDMONTON REGIMENT MILITARY MUSEUM** Prince of Wales Armouries, 10440-108 Ave., 421-9943. **HORSE WARRIORS: WHEN CANADIANS GALLOPED INTO BATTLE**: Photographs and artifacts.

**MCKAY AVENUE SCHOOL** 10425-99 Ave., 422-1970. Archives and museum located along the river valley on the Heritage Trail. Stroll in the Victorian-era park.

**MUSÉE HÉRITAGE MUSEUM** St. Albert Place, 5 St. Anne Street, St. Albert, 459-1528. Open Mon-Sat 10am-5pm; Sun 1-5pm. **DISCOVERY ROOM**: An interactive educational venue dedicated to children and families. Donation \$2.

**MUTTART CONSERVATORY** 9626-96A St., 496-8755. Open Mon-Fri 9am-6pm; Sat-Sun 11am-6pm. TIX \$5.25 adult, \$4.25 senior/youth, \$2.75 child, \$1.60 family.

**ODYSSEUM** 11211-142 St., 452-9100. Open Sun-Thu, hols 10am-5pm; Fri-Sat 10am-9pm. Edmonton's space and science centre.

**PROVINCIAL MUSEUM OF ALBERTA** 12845-102 Ave., 453-9100, 453-9100.

## KIDS STUFF

**CALDER LIBRARY** 12522-132 Ave., 496-7090. •Every TUE (10:30am): THU (10:30am): Pre-school storytime, 3-5 yrs. Until Dec. 12. SAT 14 (2pm): Saturday theatre. All ages.

**CAPILANO LIBRARY** 201 Capilano Mall, 98 Ave., 50 St., 496-1802. •Every WED (10:15am): Time for tots, 2-3 yrs. Until Dec. 11. Pre-register. SAT 7 (2pm): Holly jolly winter holiday. Pre-register.

## EVENTS WEEKLY

Continued from previous page

Gay and Lesbian Christians.

**BOOTS AND SADDLES** 10242-106 St. Large tavern with pool tables, restaurant, shows. Members only.**BUDDYS NITE CLUB** 11725B Jasper Ave., 488-6636. Open 9-3. Gay Nite Club, no membership needed, dance, strip contest, go-go boys. •Every MON: Free pool. DJs Arrow Chaser, Jeffy Pop, Code Red.**DIGNITY EDMONTON** 482-6845. Support community for lesbigay Catholics and friends.**DOWN UNDER** 12224 Jasper Ave., 482-7960. Steam bath.**EDMONTON RAINBOW BUSINESS ASSOCIATION** 422-6207. Gay men and Lesbians in business and non-gay friends. Share business knowledge, learn, make friends, network in positive, proud space where being yourself is the norm.**GAY AND LESBIAN COMMUNITY CENTRE OF EDMONTON (GLCCE)** Suite 45, 9916-106 St., www.edmc.net/glcce. 488-3234. Open Mon-Fri, 1:30pm-5:30pm; 7pm-10pm. Support groups, library, youth group and discussion nights.**GAY MEN'S OUTREACH CREW (GMOC)** 45, 9912-106 St., 488-0564. A peer education initiative for gay/bisexual men that works toward preventing the spread of HIV by improving self-esteem.**HIV NETWORK OF EDMONTON SOCIETY** 600, 10550-102 St., 488-5742. Support

services for people affected with HIV/AIDS, info line, counseling, referrals, support groups, preventive education programs, resource centre, speakers bureau, Gay Men's Outreach Crew (GMOC), advocacy and public awareness.

**ICARE** 702A, 10242-105 St., 448-1768. www.icarealberta.org. The Interfaith Centre for AIDS/HIV resources and education (formerly Interfaith Association on AIDS). Providing spiritual support and connections for those affected by HIV/AIDS.**ILLUSIONS SOCIAL CLUB** GLCCE, Suite 45, 9912-106 St. •Every 2nd THU each month: Meeting.**LAMBDA CHRISTIAN COMMUNITY****CHURCH** Gameau United Church, 11148-84 Ave., 474-0753. •Every SUN (7pm): Worship services. Serving the gay, lesbian, bisexual and transgendered community.**LIVING POSITIVE** 488-5768. www.connect.ab.ca/~livapos. Edmonton Persons Living with HIV Society. Peer-facilitated support groups, peer counselling. Daily drop-in.**LUTHERANS CONCERNED** 426-0905. www.lcna.org. All Chapters-A spiritual community which gathers monthly for sharing, friendship, individual support and a safe space for our own spiritual questions.**METROPOLITAN COMMUNITY CHURCH OF EDMONTON** 429-2321. Weekly church services, non-denominational.**PFLAG** GLCCE, Suite 45, 9912-106 St., 462-5958. •Every 3rd TUE (7:30pm): Meeting. Support/education for parents, families and friends of lesbians/gays/bisexuals/transgenders.**POLICE LIAISON COMMITTEE** 421-2277, 1-877-882-2011 (ext. 2038). Edmonton Police Service and the Gay and Lesbian community.**PRIME TIMERS** 426-7019. •Every 2nd SUN ea. month (3pm): Monthly meetings. Social group for gay/bisexual men over 40 and their friends.**THE ROOST** 10345-104th St., 426-3150. Open Mon-Sat 4pm-3am; Sun 8pm-3am. A multi-level night club. Disco upstairs, western downstairs. TUE: Wild and Wet Contest, DJ Left. WED: Amateur Strip w/Weena Luv, Sticky Vicky, DJ Alvaro. THU: Charity Show. Different show every week. DJ Jazzy. FRI: Upstairs: Twisted Fruit w/DJs Sweetz, Tripswitch, Alvaro. Downstairs: DJ Jazzy, female stripper. SAT: Upstairs: DJ Jazzy. Downstairs: XTC. SUN: Betty Ford Hangover Clinic Show, DJ Jazzy.**SECRETS BAR AND GRILL** 10249-107 St., 990-1818. Lesbian and gay bar/restaurant.**TRANSSEXUAL/TRANSGENDER SUPPORT GROUP** GLCCE, Suite 45, 9912-106 St., 488-3234. •Every 4th TUE ea. month (7pm): Meeting. Information and mutual support for transgendered people in an open, friendly and safe environment. Open to transsexuals, transvestites, cross-dressers, drag queens/kings.**WOODYS** 11723 Jasper Ave., 488-6557. Open Sun-Thu 1-12; Fri Sat 1-3. New Gay Club, no membership needed. •Every SUN TUE (7-12am): Karaoke with Tizzy. •Every WED: Game Show. •Every FRI: Free pool.

•Every weekend: Open stage, dance with DJ Arrow Chaser.

**YOUTH UNDERSTANDING YOUTH** Gay and Lesbian Community Centre of Edmonton

(GLCCE), 45, 9912-106 St., 488-3234. •Every SAT (7-9pm): A facilitated social/support group for lesbian, gay, bisexual, transgendered, straight, and questioning youth who are under the age of 25. www.youth.tripod.com/yuy.

## SPECIAL EVENTS

**CITY HALL** Sir Winston Churchill Sq., 462-4491, SUN 15 (7:30pm): Candle lighting: Non-denominational hour of inspiration.**GRANT MACEWAN CENTRE FOR SPORT AND WELLNESS** 497-5300, SUN 8 (2-5pm): Christmas pool party: TIX \$11.50 family; \$5 adult; \$2.50 children 7-12, \$1.25 Children 2-6.**LEDUC #1 HISTORIC SITE** The Canadian Petroleum Interpretive Centre, 2km south of Devon on Hwy 60, 987-4323. SUN 8 (11am-4pm): Christmas in the Oil Patch: Crafts for kids, caroling, hot apple cider and cookies. Free.**RED'S WEM**, 481-6420. 420-1757. THU 12 (6pm door): Paradigm Esteem, I Am Beautiful Because...: Featuring teens in a show of over 100 fashion outfits of the season. Silent auction. TIX \$13, children under 7 by donation @ door. Adv. tickets @ TIX on the Square.**ST. ALBERT DOWNTOWN** 459-9849. THU 5 (7:30-9pm): Light-up celebration.**TRANSALTA TRI LEISURE CENTRE** Campsite Rd., Spruce Grove, 968-3690. THU 5-SAT 7: Festival of Trees. \$2 admission.

## WORKSHOPS

**BRAMHA KUMARIS MEDITATION CENTRE**

208-10132-105 St., 425-1050, www.bkws.com. Meditation intro course through Raja Yoga. Free. Pre-register.

**CENTRE FOR WELLNESS IN MOTION** Edmonton, 459-3908. •Every SAT: Introductory reflexology for family and friends. Learn relaxation techniques and how to love your feet.**DANCE MOSAIC LTD** 206, 10609-101 St., 425-3350 or 903-7418. New ethnic dance studio. More than 15 different forms of ethnic dance classes. Pre-register.**FILM AND VIDEO ARTS SOCIETY OF EDMONTON (FAVA)** Ortona Armoury, 972-102 St., 429-1671. •Every MON (7-10pm) Monday Night Club: A weekly series of drop-in workshops to give Edmonton's actors, dancers and other performers a chance to hone on-screen skills, and link local filmmakers and screenwriters with fresh talents. Free.**HARCOURT HOUSE** 10215-112 St., 426-4180. •Drop-in Life Drawing. •Drop-in Figurative Sculpture.**STANLEY A. MILNER LIBRARY** 7 Sir Winston Churchill Sq., Edmonton Community Network, Rm 616, 6th Floor, 414-5656. •Internet Courses: Learn about computer resources, e-mail, searching the Internet, Web design, online investing and much more. Various dates. THU 5 (7pm): A hands-on course focusing on the set up and use of Outlook Express to access e-mail. \$29 members, \$39 non-members. Pre-register.**WOODCROFT LIBRARY** 13420-114 Ave., 496-1830. •Every WED (7pm): Meditation workshop.

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The Perfect Blend Hip new TV show airing nationally in Jan. is seeking funny, witty, intelligent hosts (M/F). Contact Dieter at (780) 442-2320 or &lt;mailto:kohler@shaw.ca&gt;

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Free ads will not be taken over the phone. Free ads will run for four weeks, if you require an ad to be renewed or cancelled please phone 426-1996 or fax 426-2889. Please fax your ad to 426-2889, or drop it off at 10303-108 St.

Deadline is noon the Tuesday before publication. Placement will depend upon available space.

## artist to artist

**Auditions, mid-December.** IMAGE THEATRE presents "Coping": A cabaret revue, Mar. 20-Apr. 5. Dynamic singer/actors, 2/FIM, age 30-50. Appointments 454-8606.

## musicians

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Charity Rock 'n' Roll Showcase featuring 16 original band and singer/songwriters in support of the Edmonton Food Bank. Dec. 17-20 at JJ's Pub. Sign-up at 489-7462 Don (Musicity Promotions).

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Bass player wanted for rock band into punk, folk and other types of music. 479-1242.

na1114

DARKSAND seeks drummer. Must be versatile, talented, dedicated. Ph Kevin 456-3550 or Brent 918-2064.

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Established singer/songwriter looking for guitar, bass and drums to form original band. Infl: Joy Division, Echo and the Bunnymen, The Smiths, Interpol, Velvet Underground and Radiohead. Leave Mess 479-9699.

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Brazilian Jui-jitsu. Call Steve @ 446-9199. Tatami mats, very professional.

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Female vocalist needed. Music from classic rock to country. Ph Darren @ 461-2841.

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Lead guitarist wanted for country music band. Ph Rob @ 987-5845.

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Heavy metal band seeks drummer who can learn covers and create original material. Influences include Ozzy and Pantera. Call Dan at 425-3231.

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## musicians

Wanted: Drummer and bass player for original band. Infl: Neil Young, The Band, Meat Puppets, Wilco. Contact Shane 452-4101.

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**WHATBOX NEEDS DRUMMER:** just released CD. Gigs in Jan. Must be serious, dedicated, no big shots. www.whatboxband.com Matt (720-7296 or 443-2017)

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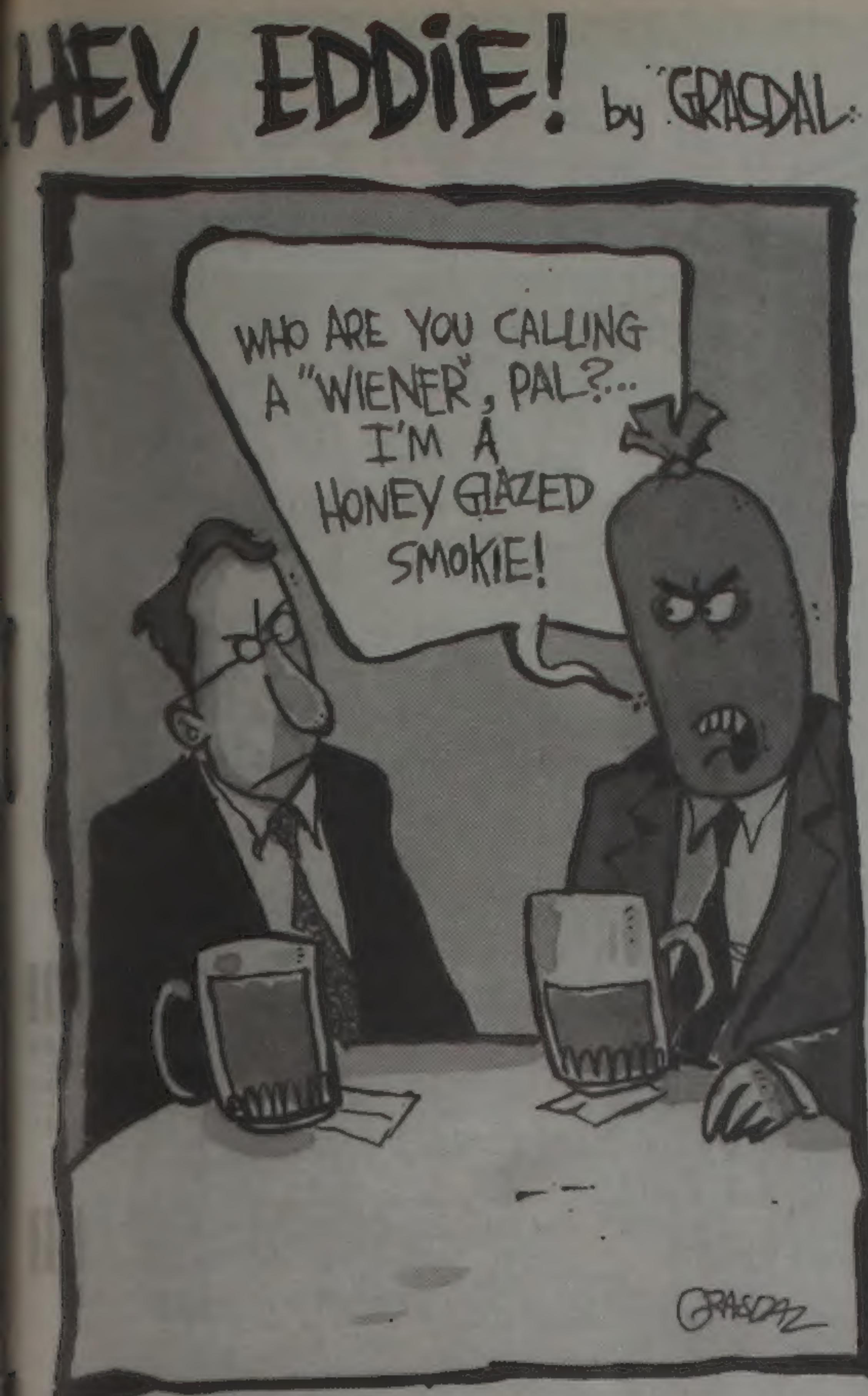
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## volunteers

The Christmas Bureau of Edmonton is now accepting applications for volunteer positions. The goal is to feed 15,000 families and 3,500 singles, seniors, childless couples during the holiday season. [www.christmasbureau.edmonton.ab.ca](http://www.christmasbureau.edmonton.ab.ca) Ph Cassandra Vold, Volunteer Coordinator @ 413-6233.

Volunteer at Profiles Gallery (St. Albert) Art Rental and Sales. Assist with developing and maintaining a data-base and inventory, as well as being part of our promotional Art Rental and Sales installation team. Ph 460-4310.

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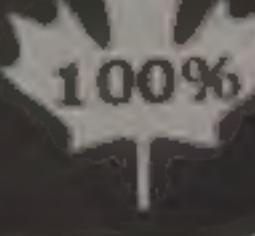


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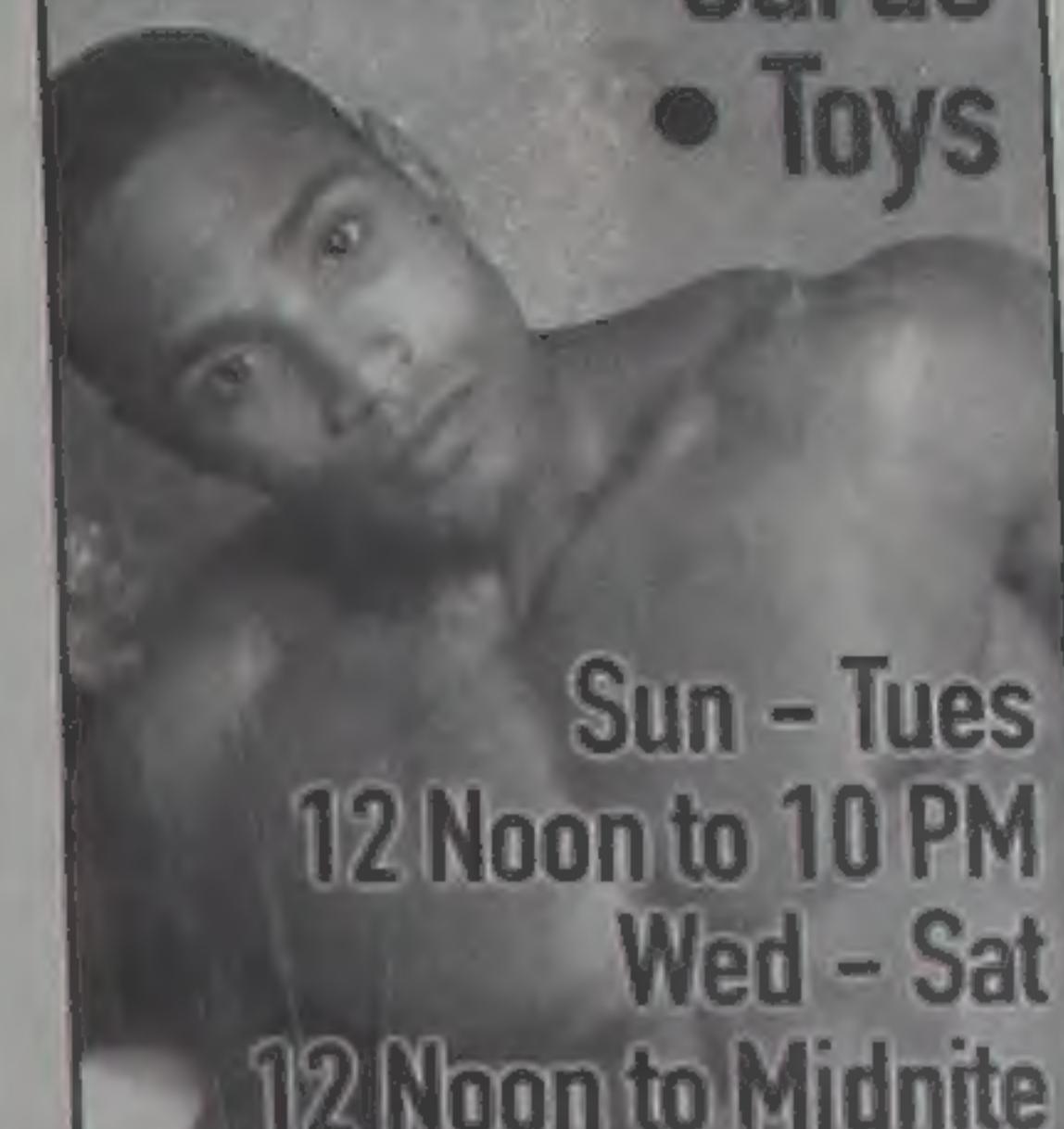
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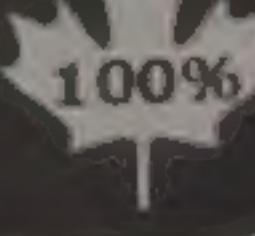
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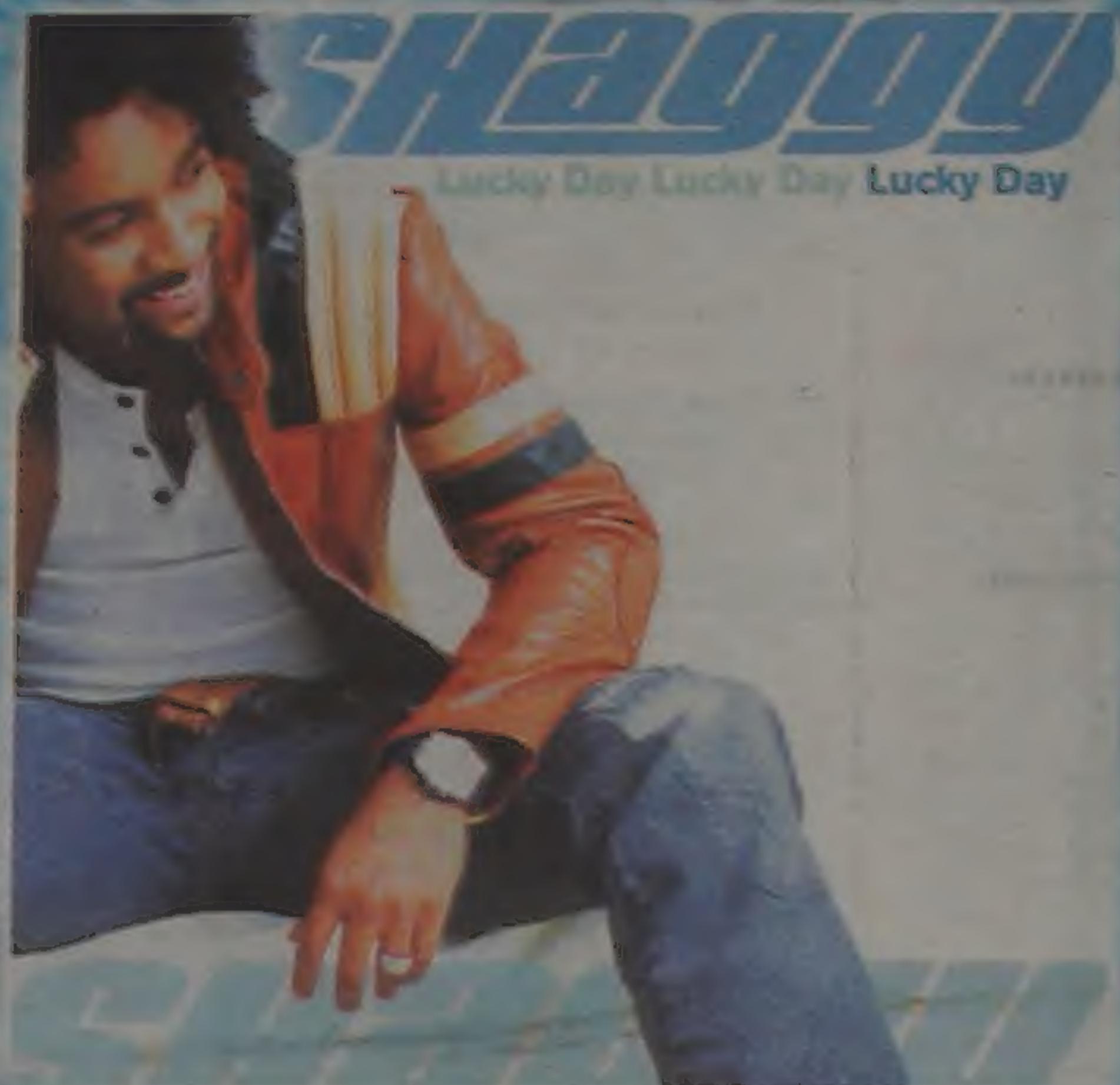


MARIAH CAREY *Charmbracelet*

## Mariah Carey

"Charmbracelet", Mariah Carey's new album proves that Mariah is equally at home with sweeping ballads and pop, often incorporating elements of dance and hip-hop into the mix.

The album contains 15 new songs including the first single "Through The Rain" which is a powerful ballad.



## Shaggy

Shaggy grooves with his infectious rhythms, highly entertaining performances and a stack of incredible new songs on "Lucky Day". The CD features 12 songs including the hit single "Hey Sexy Lady" and "Strength of A Woman".



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